

THE FASA SPECIAL

# DDW DW RPG

DIARY OF THE DOCTOR WHO

ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 19



**"IN THE MUDS OF EDEN" ADVENTURE MODULE - "TIMEQUAKE" ADVENTURE MODULE**  
**"PLASTERED IN PARIS" ADVENTURE MODULE**  
**A COMPLETE LOOK AT THE FASA DOCTOR WHO RPG - FASA WRITER INTERVIEWS**  
**GENCON 2012 CON REPORT - NEW NPC FEATURE**  
**and MORE...**

## EDITOR'S NOTES

Wow. This issue has been a big project for our staff. We are sure that many of you have wondered what the delay was all about for this issue, but it was simply about getting you the best fanzine that we could. Our approach this issue was more investigative reporting and historical research than it was writing role-playing resources and adventure modules. For this issue we really wanted to put together a fanzine that was as deeply informative and complete as possible. Not just as a fanzine but as a research document about the FASA *Doctor Who* role-playing game. And that simply means that it took us longer than we hoped. However, our staff also feels like this issue was worth the wait. We hope you do too.

The initial research for this issue began as early as 1996 as a graduate school project that I was embarking on. At one point my master's thesis was going to be about role-playing games, and what better obsession to write about than the *Doctor Who* games that had been released. In turn, I had done a number of in-depth interviews with some of the writers of the games. These interviews never ended up being part of my academic work, as eventually the master's thesis found itself investigating the Cyberpunk subculture, of which some RPGs were a part. My research took me to other places, but the transcripts and files of my interviews were kept until I could find a use for them.

Flash forward another 15 years. I find myself at the helm of a somewhat popular fanzine that tries to provide the best articles for those in the *Doctor Who* gaming community. I'm sitting on some detailed interviews about the creation and authorship of the games that my readers love so much. And after hearing that one of our feature writers (Neil Riebe) arranged an interview with FASA *Doctor Who* RPG writer Willaim H. Keith Jr. , I realize that the time has come to pull the trigger and put together the issue that I have been hoping to do for a long time: A comprehensive issue on the FASA *Doctor Who* role-playing game, which led the field in the Whovian gaming universe.

And what better time. *Doctor Who* role-playing

## CONTENTS

<b>EDITOR'S NOTES</b>	2
<b>REVIEW:</b> Doctor Who: AiTS (11th Doctor Edition)	4
Cubicle 7 Product News— More Who on the Way	6
Defending the Earth is Set for Release	7
A Complete Look at the FASA Doctor Who RPG	8
Differences in the Editions of the FASA Who RPG	12
FASA Doctor Who RPG Supplements	15
The Unpublished FASA Supplements	17
Researching the Existence of the Unpublished	18
More Research Method Information	19
FASA Doctor Who Adventure Modules	20
The Cardstock Stabilizer	23
The Unpublished FASA Adventure Modules	24
FASA Solo Play Adventure Game Books	25
Contemporary FASA Supporting Materials	26
A Complete Look at the FASA Miniatures	39
<b>INTERVIEW:</b> Guy W. McLimore Jr.	46
More on Stan And Tabby	58
The FASA GenCon Experience	61
<b>INTERVIEW:</b> Greg Poehlein	62
<b>INTERVIEW:</b> Patrick Larkin	64
<b>INTERVIEW:</b> L. Ross Babcock III	68
More About FASA	77
<b>INTERVIEW:</b> William H. Keith Jr.	78
Other FASA Doctor Who Writers and Contributors	81
Memories of the FASA Doctor Who RPG	83

(continued Next Page)



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*This issue of the fanzine is dedicated to Isabel Murphy, the daughter of contributor Pete Murphy and the sister to contributor Joseph Murphy. We appreciate her giving her dad and brother time to do some Doctor Who gaming from time to time (and contribute to our fanzine) and look forward to her own involvement in gaming someday soon!*

<b>EVENT REPORT:</b> GenCon 2012	89
<b>REVIEW:</b> 40 Years of GenCon	101
Doctor Who Cosplay at GenCon	102
Please Help us With Our Research	103
<b>MODULE:</b> "In the Muds of Eden"	104
More Doctor Who RPG On-Line Resources	107
Gamer Etiquette 108	108
<b>MODULE:</b> "Timequake"	110
The Underrated Companions: Sarah and Harry	114
<b>EVENT REPORT:</b> MTL Summer Picnic	118
<b>EVENT REPORT:</b> MTL July 4 Fireworks	118
<b>EVENT REPORT:</b> Cogs and Roses II Picnic	119
<b>EVENT REPORT:</b> Doctor Who Night at Frank's	120
<b>EVENT REPORT:</b> MAGE Doctor Who Viewings	120
<b>NPC FEATURE:</b> Umar Tanvir	121
<b>MODULE:</b> "Plastered in Paris"	124
<b>GM TIPS:</b> More Modules to Fold into your RPG	126
Looking for an Online Game? Try Phoenix RPGing	128
The TARDIS Technical Index	129
Awesome Dice Bags	129
Thriller Theater on the Festival Circuit	130
<b>CARTOON:</b> Xue Who	130
<b>GAMER POLL:</b> Best Doctor Who RPG	131
<b>CARTOON:</b> Our UNIT	131
<b>BACK COVER:</b> Coming Next Issue	132

might be more popular than ever right now with the introduction of Cubicle 7's stellar *Doctor Who-Adventures in Space and Time* RPG. New *Doctor Who* gamers are joining the fold and discovering table top gaming every day! What an exciting time and a chance to be a part of this new wave of interest is so wonderful. And what better way to celebrate the hobby than try to give the most historical and accurate issue to our readers which includes those rare interviews we had waiting for the right day.

But the staff at DDWRPG did not just sit back to simply publish those old interviews. We also worked to get some new interviews with others who worked on the game,. We did some extensive research on the full line of FASA releases as well as spin-off materials such as supporting articles that were written for the game and so on. An overview of every FASA *Doctor Who* edition, each supplement, each adventure module, each miniature set, and even information on scheduled but unreleased products and supplemental materials fill this issue of our fanzine. We aimed to make it the single best source of information on the FASA *Doctor Who* RPG. So... welcome to our "FASA Special" issue .

But just because it is a FASA issue does not mean that there isn't other game coverage included as well. The hardcopy box of the 2nd Edition of Cubicle 7's *Doc-*

*tor Who-Adventures in Time and Space* game has arrived and we lead off with our review of the set in this issue. We are very excited to finally get this one in our hands! Next issue will also give you a review of the *Doctor Who Card Game* by Cubicle 7, which we were lucky enough to get our grubby little protuberances on at GenCon. On top of that, we have a new Non-Player Character column by Pete Murphy that will become a feature in each issue. There are still great Game Master advice columns and adventure modules for players to enjoy as well!

I want to give a particularly large nod of thanks and appreciation to Neil Riebe who collected other information and data for us, and did some of our contemporary interviews (in 2012). His work and motivation has been invaluable to our research and work for this issue.

This issue of DDWRPG took a bit longer to "get to press" than our previous issues due to the huge amount of effort our staff had to put in to get new interviews (and to get responses back from those kind enough to give us their time). Add the effort and time needed to transcribe the archival interviews and information and it was simply a herculean effort. In the end, we hope to have brought you the definitive work on the FASA *Doctor Who* RPG. And we hope you enjoy it.

-Nick "Zepo" Seidler [Editor, DDWRPG]

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Download our fanzine online at:

<http://homepages.bw.edu/~jcurtis/modules.htm>

**THANKS TO OUR ARTICLE STAFF CONTRIBUTORS:** Neil Riebe, John Curtis, Pete Murphy, Lance Ducker, Michel "Siskoid" M. Albert, and Jeff Miller. **ALSO SPECIAL THANKS TO OUR OTHER CONTRIBUTORS, INTERVIEWEES, AND THOSE THAT PROVIDED ASSISTANCE THIS ISSUE:** Angus Abranson, L. Ross Babcock III, Roger Boyes, Bob Brinkman, Dave Burkowitz, Walt Ciechanowski, Peter De Palma, Steven Heller, Allison Haas, Steve Hill, Adrian Jones, William H. Keith Jr., Bob Kohlmetz, Patrick Larkin, Matt Lininger, Dominic McDowall-Thomas, Guy W. McLimore Jr., Stan Miller II, Isabel Murphy, Joseph Murphy, Mike Olson, Andrew Peregrine, Greg Poehlein, Chris Poff, Anthony Preece, Todd S., Silent Hunter, Al Sumner Jr., Brian Swift, Tierra Tank, Paul Vnuk Jr., Rob Warnock, and all the GenCon players.





## REVIEW: DOCTOR WHO-ADVENTURES IN TIME AND SPACE (11th DOCTOR EDITION)

■■■■½ of ■■■■■

ROLE-PLAYING GAME (2nd Edition)

CUBICLE 7 (2012) - PRODUCT #CB71109

ISBN 978-0-85744-038-9

MSRP £39.99 / \$59.99

There are very few role-playing games that get released in which the second edition is better than the first. When TSR launched the second edition of *Dungeons & Dragons* they significantly retooled the game, and introduced the THACO system for determining hits and so on. The game was significantly expanded, but many argue that it never kept the original charm of the first edition of the game. When the second edition of the FASA *Doctor Who* RPG was released mainly cosmetic changes to the game were made from a new cover to slight changes in art (learn about all the changes elsewhere in this issue). Overall the game really did not change. Between both of these extremes falls the second edition

of the Cubicle 7 *Doctor Who-Adventures in Time and Space* RPG. For us it might be exactly what a second edition of a game should be.

The second edition of *DW:AITs* is affectionately called “The Eleventh Doctor Edition” at Cubicle 7 because the BBC required the game to be rebranded when the *Doctor Who* series did the same as Matt Smith took the helm of the show. The game’s new edition is quite a contrast to the original David Tennant version of the game. The artwork and layout are all redone into the new blue and yellow accented style of the BBC’s rebranding of the show. Besides the color pallet of the game being different there are some other obvious changes that one might expect, and others that are unexpected. The actual game still comes in a box. But rather than a cardboard flip-open box as the original version did, this is a two part box made of fairly sturdy cardboard (much better than most games from the 1980s when the box set was a standard) that pulls open into two parts. The box is sturdy and contains all of the jewels that a gamer might need to create their own adventures in the Whoniverse.

Inside the box are still six “special dice” for the game, which are still six clear d6 dice with blue spots on them that came in the original edition. After this just about everything in the set has been rebranded and redesigned for the new edition. There is a new sheet of punched story points with a star field style design in the background. There are new sheets of gadget cards, that feature items that have been used in the Eleventh Doctor’s era of the game. The gadgets seem heavy on River Song equipment items, and have a distinctive blue boarder rather than the previous orange one. The gadget sheets are very delicately put together so if one handles them roughly, the gadgets will be punched out (for those trying to keep a set in mint condition). Blank gadget cards are included too. The game also has a new “Read This First! - How to Play...” introduction to the game leaflet that is a bit superior to the original version. Explained in simple language it gets one up to speed with the rules of *DW:AITs* and the new layouts extremely quickly.

There are a total of 20 character sheets in the set. Unlike the previous edition which features characters sheets in portrait style pages, these are now laid out in landscape style, which strangely makes them a bit more organized. Eight of the character sheets are blank, with specific characters being presented on the rest. The set includes the (Eleventh) Doctor, Amy Pond, Rory Williams, River Song, and Craig Owens. The additional sheets are templates for standard characters that include: UNIT soldier, scientist, rock star, adventuring archeologist, the footballer, the politician, and the alien. These new sheets compliment the originals from the Tenth Doctor set, and as such, they are an excellent reason to purchase this game as an expansion set to one’s existing collection.

The new edition features an all new adventures book, with different adventures from the Tennant version of the game (which was 12 pages shorter as well). The adventures book features the adventures “Knight of the Comet” and “Ashes of the Daleks”. Both adventures feature maps, and the Ashes of the Daleks is more a freeform adventure in which the events that happen in the game are more open to the GM rather than being scripted scene by scene. There are another eight adventure seeds that give players story ideas that they can expand on as well.



Cubicle 7 made the decision to allow customers to buy this adventure pack as a separate download.

Let us get to the core question that most people are wondering about. How different is the content of the core rulebooks ("The Gamemaster's Guide" and "The Player's Guide")? For the most part the rules of the game have stayed the same. Thus there are no major changes or improvements to the game mechanic itself (is this even possible?). However the presentation of some of the information is a bit different. The new game gives an example of play early in the GM book so that players understand how a game works. Excellent for first time players and a smart edition to this type of game that will bring new players to the hobby. The artwork in both books is updated to the Matt Smith era of the show. Obviously a requirement of the game's redesign and rebranding, but it really gives a new feel to the rules. Some sections are slightly re-titled. Some items (such as the master list of traits) are given a full page rather than a sidebar in the layout — a good choice. The new simpler boxes used for some text make navigating the pages easier. Likewise, using the cleaner fonts makes a difference too. Quite frankly, the books have a cleaner and friendlier design layout which improves their readability. Because of this, the info does not seem crammed into the books, and makes it an easier read, and easier to search for information as well. This layout a superior improvement over the Tennant version.



INSIDE THE 11th DOCTOR EDITION BOX SET

As far as rules go there are minor expansions which help the game as well. Some of the attributes have expanded descriptions, for examples the Strength attribute gives more examples of what someone could accomplish with that score. The Presence attribute gives a clearer meaning of some of its levels and so on. The same is true for the Difficulty ratings that are given. These are revised into more common occurrences, and also color coded from one to the next to make reading across the columns easier (three cheers to whomever laid this out at C7). The new game also includes some optional rules that are fun to add (such as a Drama Die that can add tension, or the use of Perception Filters). These new sidebars add even more variation and playability to the rules, and allows one to create the exact game that one's own campaign wants. Likewise, some sections have been expanded to include some charts [for example, when determining which attribute is affected the original rules suggest spreading the damage by appropriate area (1st Ed, GM Guide, p. 46), but the new edition gives a hit location chart and a suggestion for which attributes might be affected (2nd Ed, GM Guide, P.51)]. This is a small and simple improvement to the game but gives rule expansions that make the new release worth the buy. The GM guide gives stats and write-ups for various new aliens that have since appeared in the Matt Smith era of the series. These include The Atraxi, the Daleks (with slightly new stats to represent the new Dalek paradigm), Saturnynians, Silurians, Smilers, and Weeping Angels. Many sections also have slight re-writes to make the text smoother than originally presented.

In the Player's Guide new stories and examples are included to update the setting and era of the game. One removal we were disappointed with though was the suggestion to play the game with a new set of characters rather than the Doctor and company (originally found in 1st Ed, Player Guide, p.14). We really feel that broad rules should encourage many different styles of play. Likewise the removal of "learned skills and instinct" which cover some combat skills (1st Ed., Players Guide, p.45) are also missed. The section called "Guns are Bad" edits the original entry the suggests that there might be occasions the Doctor might use them. In some ways this edition has become slightly more politically correct as a children's game, but not as an adult RPG. Is this better or worse?

For those that do not want to re-buy the rules for the game, Cubicle 7 have made the fan-friendly decision to release a free expansion of game that presents much of the new content without having to spend more money. That free Eleventh Doctor upgrade pack download can be found here:

<http://www.rpgnow.com/product/100873/Doctor-Who%3A-Adventures-in-Time-and-Space---Eleventh-Doctor-Edition-Upgrade-Pack>

We were so impressed with the overall redesign that we recommend it as a repurchase. We really felt that this set was as much of an expansion of the game as a second edition, and even is a design improvement over the previous set. If one has not already purchased this RPG, we recommend it. Period.

**4½ out of 5 TARDISES.**



DOMINIC McDOWALL-THOMAS WITH NICK AT GENCON



THE NEW 11th DOCTOR SET WITH ANDREW PEREGRINE

## CUBICLE 7 PRODUCT NEWS - MORE DOCTOR WHO ON THE WAY!

We had the chance to catch up with Dominic McDowall-Thomas, CEO of Cubicle 7 and ask him what was in the world for the *Doctor Who: Adventures in Time and Space* role-playing game as well as the new *Doctor Who* card game that the company is releasing.

Perhaps most significantly is that the *Doctor Who* card game was available for purchase at GenCon at the Cubicle 7 booth for those interested in the game. Dominic reports that the game "is in fact released for the first time at GenCon. The card game won't be in stores until October." When asked if the game was originally designed as a one-shot or as a collectable card game, McDowall-Thomas replied, "It was always a one-shot. We preferred to have someone buy it and then have the whole game. It's a great fun *Doctor Who* game with *Doctor Who* flavor, and very easy to pick up."



RELEASED AT GENCON

The big questions that most *Doctor Who* gamers are wondering about are the status of the long-awaited supplements. Dominic assures us that they are still in the works. Responding to questions about the long delay for these, he responded "We were a bit inexperienced. We put out release info before we could work through all the details. We feel bad about it." He explained that the company's policy is that if anyone wants a refund on a pre-order that they will get it, but adds that very few such requests have been made. It is our fanzine's experience that the *Doctor Who* gamers that support the system are simply looking forward to the supplements getting to them and are awaiting them eagerly.

A number of months ago, Cubicle 7 apologized to those who had pre-ordered the supplements and offered those who had done so a set of three free .pdf modules that will be written for the *Doctor Who-Adventures in Time and Space* RPG. We asked how many modules are planned. "We hope to have on-going .pdf adventures. There are currently four written for layout at this point, with the possibility of a compilation of the modules being printed." We feel such print compilations would be welcomed by those who follow the game. Dominic continued, "Our priority is the sourcebooks before we do any module releases."

When asked about the supplements, we were given this interesting and breaking news on the line. Rather than having to release box sets, the BBC will allow the sourcebooks that are in the works to be released as hardcover books that are more in line with how most role-playing games are currently released. "Our



TO BE RELEASED NEXT



*Doctor Who* license was broadened to cover books. Future releases will be hard-covered, and full color, and still at the quality that people have come to expect from Cubicle 7.” The DDWRPG staff were given a chance to look at an electronic working copy of the long-awaited supplement the *Time Traveller’s Companion*. The layout of the supplement was on-going and is in the style of the new 11th Doctor Version of the DWAITS game. Andrew Peregrine reported that the supplement was still having small improvements made to its content, even while the layout was being done. As we were able to browse a few pages we were excited to see that write-ups and stats were being given for Omega and the Master. From what we saw, the *Time Traveller’s Guide* should prove to be a very good read and an excellent supplement to expand one’s *Doctor Who* campaigns.

So it would seem that the UNIT supplement *Defending the Earth* will be the first released, and then the *Time Traveller’s Companion*. What else is in the works for the line? Dominic expanded on what the team was working on: “There is a Matt Smith Campaign book - ‘Series Six’ - being worked on.” The 11th Doctor edition of DWAITS covers Matt Smith’s first season (Series Five), so this would expand the monsters and rules to what we learned in the past series of the show. Also in the works are “Doctor Sets”. Each previous (classic) Doctor will get one book, again being released as a hardcover, that cover the past Doctor’s era in the series. Different writers are covering various Doctors or partial eras of a given Doctor.

Is there anything else of note that Cubicle 7 has in the works that might be important for *Doctor Who* fans to know about? Dominic McDowall-Thomas reminds us that the company has just released the *Primeval* Role-Playing Game, which uses the same mechanic as the *Doctor Who: AiTS* RPG. “The two games are compatible, and *Primeval* features two new game systems that players may be interested in to include threat tokens and temporal damage.” Dominic continues about crossover play, “Could the Doctor find the origin of the anomalies?” The two systems are able to integrate very well, and in turn it is almost as if the *Primeval* RPG is an extra sourcebook for those who are playing DWAITS and want a new setting to play in. It’s also great if one wants to encounter prehistorical animals.

Ultimately it looks like Cubicle 7 have a good range of plans in the works for the *Doctor Who-Adventures in Time and Space* RPG line. Active work is going on for all of these supplements and adventure modules. It will take time to get these to stores as working on licensed games takes a lot of cooperation and time to get approvals from the licensing entity. For *Doctor Who* gaming fans, the future looks bright!



BEING IMPROVED AND LAID OUT



COMPATIBLE WITH DWAITS

## DEFENDING THE EARTH IS SET FOR RELEASE



IN YOUR HANDS SOON

The long awaited release of the *Doctor Who—Adventures in Time and Space* supplement that concentrates on UNIT, and named *Defending the Earth*, is due for release in PDF format in October of 2012. The hard copy book is expected in November or December of this year as reported on their website.

The price for the final release was lowered (as it went from a box set to a hard-cover book) from \$39.99 to \$35.99. Cubicle 7 has generously offered a refund the difference to those who preordered the set, or gave them the option to apply \$10 towards a future Cubicle 7 release. This level of fan support is what has made the *Doctor Who—Adventures in Time and Space* game, and Cubicle 7 as a company such a delight to interact with. While C7 admits that their releases should have been announced when they were ready for print (rather than in development stage), they have been particularly kind to their supporters who have had to wait for these eagerly anticipated releases. Expect to finally see this book in the next month or two.



## A COMPLETE LOOK AT THE FASA DOCTOR WHO RPG

In 1984, the FASA Corporation was awarded the license by the BBC to produce a *Doctor Who* role-playing game. The game was the first role-playing game made based on the series and remains a popular RPG to this day. This issue of DDWRPG takes an in-depth look at the FASA *Doctor Who* game from the various editions that were released to the complete line of supplements, adventure modules, and miniatures that were offered. To top this off, an investigation into supporting materials for the game, as well as items that were announced for the line but were never published, rounds out our detailed investigation into FASA's groundbreaking offering.

FASA approached the BBC about a license for the *Doctor Who* series around 1983 (some authors interviewed say that they worked on products for the line as early as 1982, but it seems FASA's pursuing the license would have primarily happened in 1983). The company was unaware that other game companies, such as Games Workshop in the UK, were also interested in the license and were putting together some ideas for a game mechanic before they themselves hoped to approach the BBC. But competition for the licensed mattered little once the BBC awarded FASA a license for the *Doctor Who* role-playing game in 1984. The license was clear that the product could not be a "book" as this was covered under a different license (held by Target), but in the 1980s this mattered little as most RPGs were released in box sets.

FASA's *Doctor Who* RPG went into the game's initial design and writing phase in 1984 soon after being awarded the license. The company made the decision to base the primary design of the game on their already popular and successful *Star Trek* RPG, which had been very well received and was currently a very good seller for the company. But the core mechanic of the *Star Trek* game had been designed by the team of Guy W. McLimore Jr., Greg K. Poehlein, and David F. Tepool who were collectively known as Fantasilimations Associates. In an effort to prevent the payment of royalties and duplicate the game design of the *Star Trek* RPG, the decision was made at FASA to change the core game mechanic of the *Doctor Who* RPG to the now infamous "roman numeral" system rather than using *Star Trek*'s percentile system. This gave the game its own unique system which did not require any additional payments to designers and also made the *Doctor Who* and the *Star Trek* RPGs somewhat (but not entirely) compatible.

Author William John Wheeler was assigned the task of writing up the games core rules and game mechanic. He received assistance in the games design by Michael P. Bledsoe, and L. Ross Babcock III (one of FASA's co-founders). The team worked together to design and revise the core mechanic, each contributing to the final design enough to be credited in the final set. The brunt of the writing of the game fell on the shoulders of Wm. John Wheeler who put pen to paper and wrote a good portion of the game's rules.

However, by late 1984 the game's writing was falling behind, and the project was stalling a bit. Jordan Weisman, president of FASA at the time, decided to bring in the team who had helped with the *Star Trek* RPG to help finish off the game and complete some of the writing that was a bit behind schedule. The Fantasilimations Associates was brought in to work on various parts of the *Doctor Who* RPG, with Guy W. McLimore Jr. doing the bulk of the writing of the new sections. Some of the world creation mechanics and action point systems were duplicated by the team from the *Star Trek* RPG, modified to fit the universe of the *Doctor Who* series a bit. The majority of this writing was done in late 1984. While Wheeler and McLimore worked on *The Game Operations Manual* and *The Player's Manual*, the third book *A Sourcebook for Field Agents* was being worked on by Michael P. Bledsoe of the FASA Design Staff. Patrick Larkin also added significant material to the sourcebook. McLimore also lent his pen to this book, helping expand some sections while other members of the Fantasilimations Associates worked on additional material (such as character stats).

By late 1984 the game was in the editing and assembly stage, which was overseen by Wm. John Wheeler. Soon after, it went to FASA to be typeset and finalized as art was added to the layout. This final production editing is thought to have been done in early 1985, as not soon after the final layout and manuscript was sent off to the



fasa

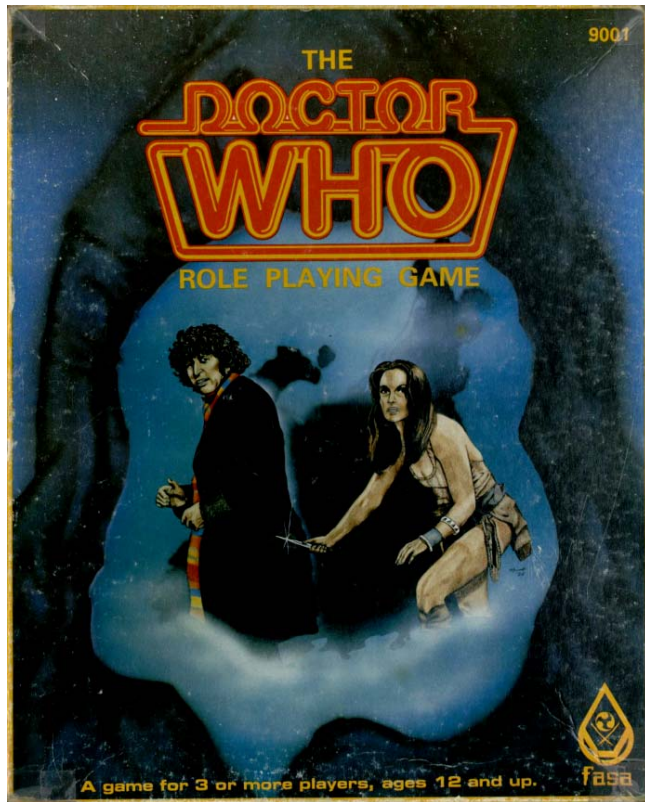
FASA'S ORIGINAL LOGO



FASA'S SECOND LOGO



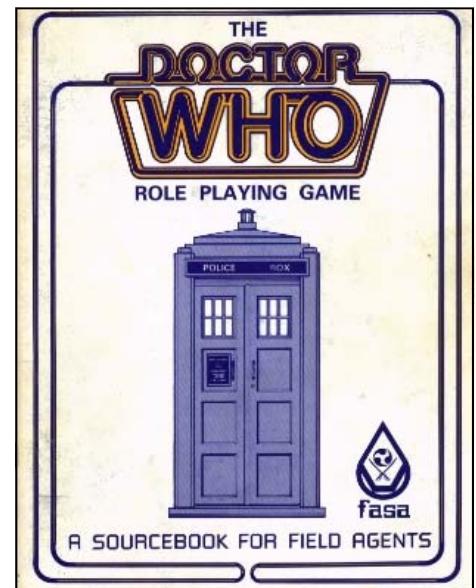
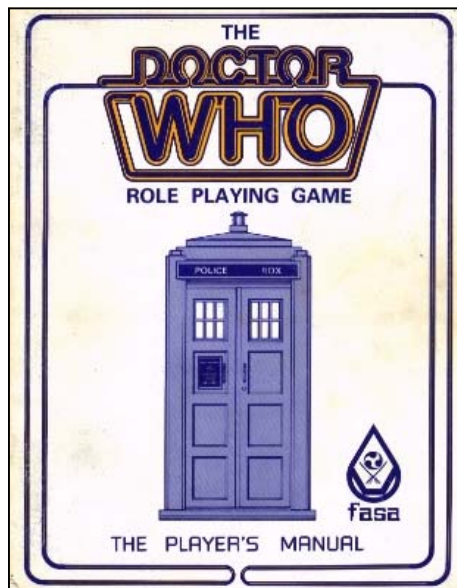
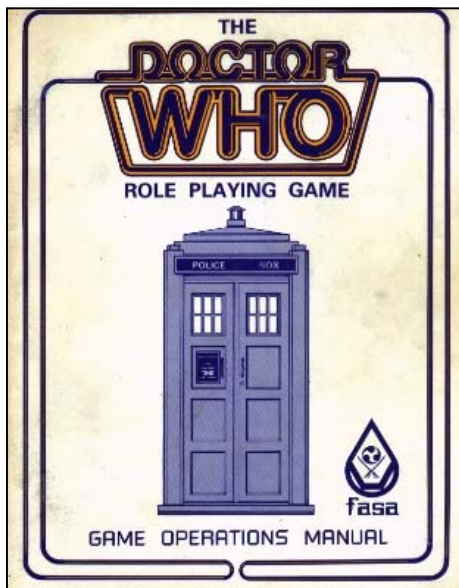
STAR TREK RPG (2nd Ed.)



FIRST EDITION BOX COVER AND SIDES



THE FIRST EDITION'S TWO-TONE NEON LOGO



THE "WHITE COVER" CORE RULE BOOKS OF THE FIRST EDITION

printer. The first editions of the *Doctor Who* RPG would hit store shelves by March of 1985. The game itself would undergo a second edition reprinting around August of 1985 and then a third edition reprinting around March of 1986.

### THE DOCTOR WHO ROLE-PLAYING GAME (1<sup>st</sup> Edition)

(Chicago: FASA, 1985) Original price: \$15.00

ISBN # 0-931787-90-4

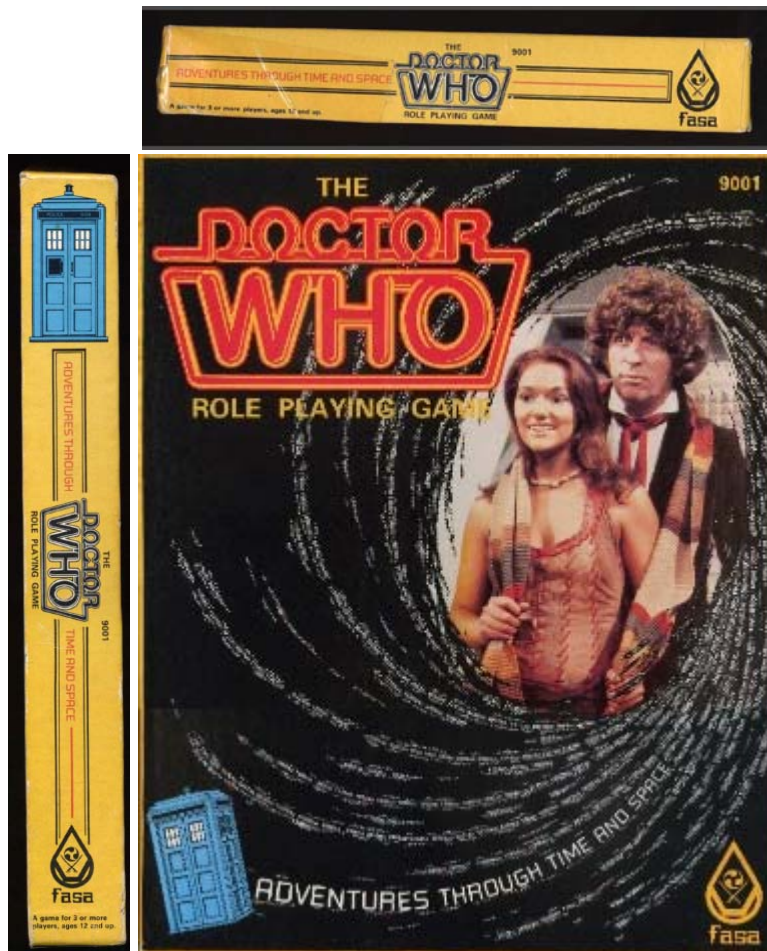
FASA # 9001

- A box set with a cover that was a painting of the 4th Doctor and Leela surrounded by a blue cloud-like mist. The box came plastic shrink wrapped, and contained: *The Doctor Who Role Playing Game: Game Operations Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 80 pages]; *The Doctor Who Role Playing Game: The Player's Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 48 pages]; *The Doctor Who Role Playing Game: A Sourcebook For Field Agents* (written by Wm. John Wheeler, Guy W. McLimore Jr., and Patrick Larkin) [softcover, 64 pages]; Two dice (one white, one red); a FASA product order form sheet [this helped determine the date of manufacture, the earliest sets contained the blue product form in which prices were effective until December 1 (1985)].

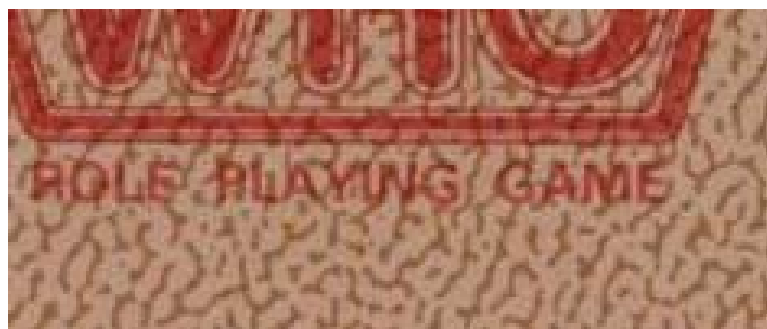
- The three softcover books each had white covers with blue print on them, and featured a TARDIS on the front. These three softcover books also featured photos (from up through season 22) and stats for the 6<sup>th</sup> Doctor in them.

-This set was manufactured in early 1985, and first available in March 1985.

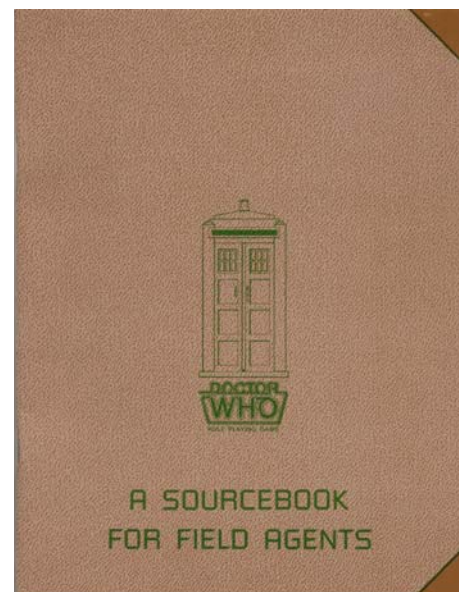
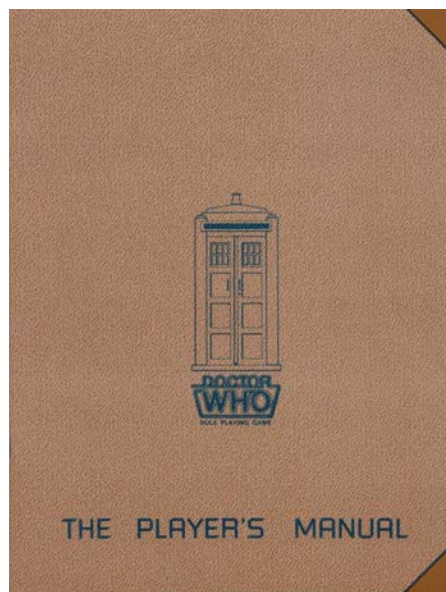
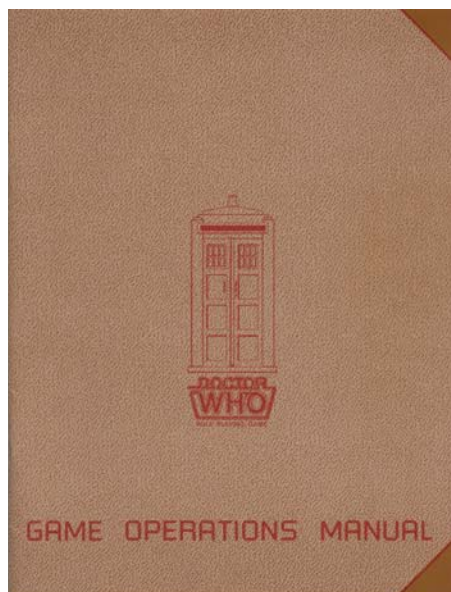




SECOND EDITION BOX COVER AND SIDES



CLOSE UP OF THE PRINTED PATTERN ON THE FAKE ROUGH COVER



THE "FAKE ROUGH COVER" CORE RULE BOOKS OF THE SECOND EDITION

## THE DOCTOR WHO ROLE-PLAYING GAME: ADVENTURES THROUGH TIME AND SPACE (2<sup>nd</sup> Edition)

(Chicago: FASA, 1985) Original price: \$15.00 and \$17.00

[The first edition price of \$15.00 remains printed next to the game's ISBN symbol, and it sold for this until late 1985. The price is listed on the FASA Product Order Forms of the time list the price as \$17.00, to include the orange product form dated effective through April 1 (1986).]

ISBN # 0-931787-90-4

FASA # 9001

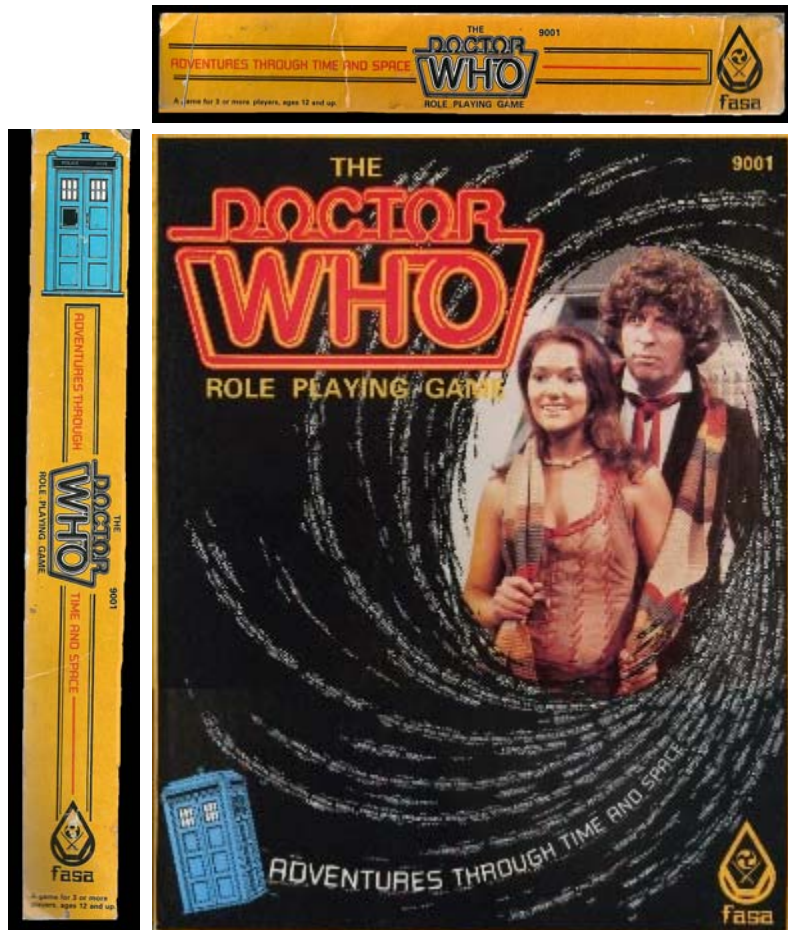
- A box set with a cover that was a photo of the 4th Doctor and Leela in a starfield that features dates among the stars. The box cover contained a subtitle not on the original set: "Adventures Through Time and Space", which was lettered in white on the box cover and in red on the sides of the box. The box came plastic shrink wrapped, and contained: *The Doctor Who Role Playing Game: Game Operations Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 80 pages]; *The Doctor Who Role Playing Game: The Player's Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 48 pages]; *The Doctor Who Role Playing Game: A Sourcebook For Field Agents* (written by Wm. John Wheeler, Guy W. McLimore Jr., and Patrick Larkin) [softcover, 64 pages]; Two dice (one white, one red); a FASA product order form sheet [this helped determine the date of manufacture, the earliest sets contained the blue product form in which prices were effective until April 1 (1986)].

-The three softcover books each were printed on a smooth tan colored cardstock which had a fake textured pattern to it for the cover and included a TARDIS on each book's cover. The manuals each featured a different color TARDIS and title of the manual: red for *The Game Operations Manual*, blue for *The Player's Manual*, and green for *A Sourcebook for Field Agents*.

-These three softcover books did not featured photos and stats for the 6<sup>th</sup> Doctor in them. Co-author Guy W. McLimore Jr. suspected that the license FASA was granted for the game did not include the 6<sup>th</sup> Doctor so in the reprint all items and references of the 6<sup>th</sup> Doctor might have had to be removed. He said that something similar had happened with the *Star Trek* Role-Playing Game that he helped write for FASA as well. This box was the second release even though the first contained pictures of the 6<sup>th</sup> Doctor and this second edition set did not. This fact often confuses people into believing the second edition to be an earlier set.

-This set was manufactured in mid-1985, and first available around August 1985.

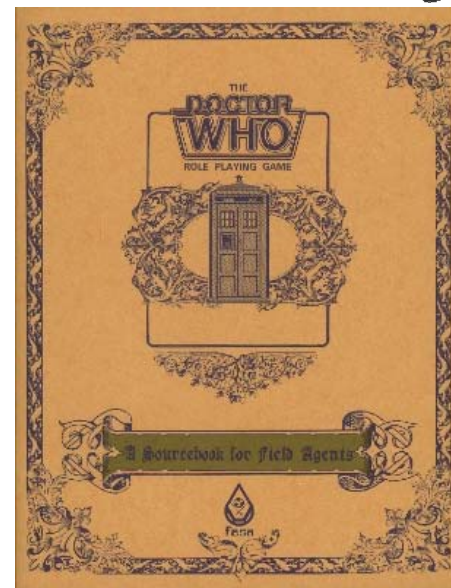
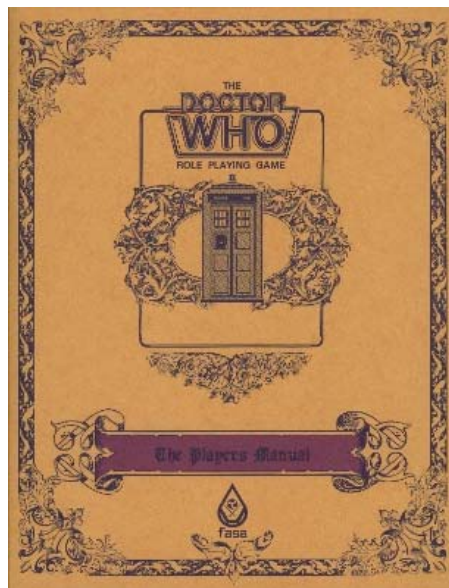
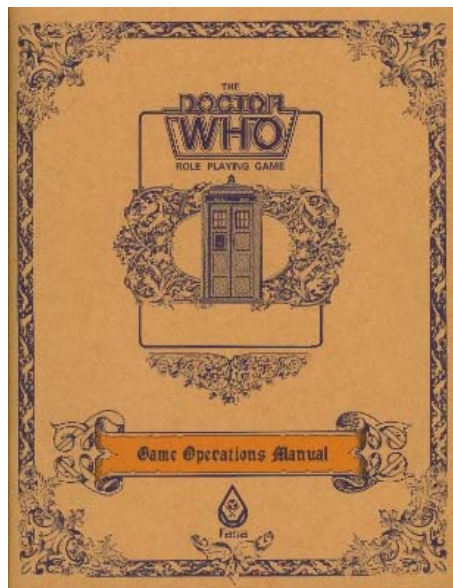




THIRD EDITION BOX COVER AND SIDES



CLOSE-UP OF DATES IN STAR FIELD



THE REAL ROUGH "VICTORIAN COVER" CORE RULE BOOKS OF THE THIRD EDITION

## THE DOCTOR WHO ROLE-PLAYING GAME: ADVENTURES THROUGH TIME AND SPACE (3<sup>rd</sup> Edition)

(Chicago: FASA, 1985 [the copyright is dated 1985 for the books, however they were released in 1986]) Original price: \$17.00 [The first edition price of \$15.00 remains printed next to the game's ISBN symbol, however the price is listed on the FASA Product Order Forms of the time list the price as \$17.00, to include the white product form dated effective through October 1 (1986) It is also listed as \$17.00 in the back of the FASA solo-play adventure books Doctor Who and the Vortex Crystal, and Doctor Who and the Rebel's Gamble.]

ISBN # 0-931787-90-4

FASA # 9001

- A box set with a cover that was a photo of the 4th Doctor and Leela in a starfield that features dates among the stars. The box cover contained a subtitle not on the original set: "Adventures Through Time and Space", which was lettered in white on the box cover and in red on the sides of the box. The box came plastic shrink wrapped, and contained: *The Doctor Who Role Playing Game: Game Operations Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 80 pages]; *The Doctor Who Role Playing Game: The Players Manual* (written by Wm. John Wheeler and Guy W. McLimore Jr.) [softcover, 48 pages]; *The Doctor Who Role Playing Game: A Sourcebook For Field Agents* (written by Wm. John Wheeler, Guy W. McLimore Jr., and Patrick Larkin) [softcover, 64 pages]; Two dice (one white, one red); a FASA product order form sheet [this helped determine the date of manufacture, the earliest sets contained the white product form in which prices were effective until October 1 (1986)].

-The three softcover books each were printed on textured tan colored cardstock for the cover and featured a very Victorian design and included a TARDIS on the cover. The manuals each featured a different color background around the title of the manual: yellow for *The Game Operations Manual*, purple for *The Players Manual*, and lime green for *A Sourcebook for Field Agents*.

-These three softcover books did not featured photos and stats for the 6<sup>th</sup> Doctor in them. Co-author Guy W. McLimore Jr. suspected that the license FASA was granted for the game did not include the 6<sup>th</sup> Doctor so in the reprint all items and references of the 6<sup>th</sup> Doctor might have had to be removed. He said that something similar had happened with the *Star Trek Role-Playing Game* that he helped write for FASA as well. This box was the second release even though the first contained pictures of the 6<sup>th</sup> Doctor and this second edition set did not. This fact often confuses people into believing the third edition to be an earlier set.

-This set was manufactured in early 1986, and first available around March 1986.



# DIFFERENCES IN THE EDITIONS OF THE FASA DOCTOR WHO RPG

There are slight differences between each of the editions of the *Doctor Who* Role-Playing Game that FASA produced. So that some of our more obsessive *Doctor Who* gamers can know as much as possible about this version of the game here is a list of all of the changes between editions that we are aware of.

## THE BOX

- Box Cover - The 1st Edition's box features a painting on the cover of the box of the Fourth Doctor and Leela that was painted by Todd F. Marsh. The 2nd and 3rd Editions of the box features a photo of the Fourth Doctor and Leela on a back-ground pattern of black that features a spiral galaxy like image. The white spiral galaxy is not actually made up of only stars but of years (ex. 1776 AD, 1107 BC, etc.) in the white of various dates among the stars. The 2nd and 3rd Edition carries a subtitle that is printed in white within one of the galaxy's spiral arms on the cover: "Adventures Through Time and Space".



### SIDE OF BOX DIFFERENCES

(Top: 1st Edition; Bottom: 2nd and 3rd Edition)

- Box Sides - The sides of the 2nd and 3rd Edition box also features the subtitle "Adventures Through Time and Space" in red.

## THE GAME OPERATIONS MANUAL

- Cover - Cover art is different on each edition.
- Page 02 - Credits - The 2nd and 3rd Edition remove the "Box Cover Art - Todd F. Marsh" and "Interior Illustrations - Dana M. Knutson, Todd F. Marsh, Jane K. Bigos" credits found in the 1st Edition. The 3rd Edition adds the Post Office Box address for the FASA corporation
- Page 37 - Photos changed. The 1st Edition features a photo of Nicola Bryant and Colin Baker (a cropped shot of a well known publicity shot that originally featured producer John Nathan-Turner on the left from the promotional shoot in which Colin Baker was announced as the new Sixth Doctor). A side photo in the 1st Edition features Leela and the Fourth Doctor in "The Invasion of Time". These photos are replaced in the 2nd and 3rd Edition by a publicity photo of Leela and the 4th Doctor from "The Face of Evil" and a publicity photo of Leela with her hands on her hips, respectively.
- Page 69 - Photo changed. The 1st Edition features a photo of a police box on a street. This photo is replaced in the 2nd and 3rd Edition by the first Doctor in front of the TARDIS being held at gun point by Wyatt Earp from "The Gunfighters".
- Page 71 - Photo changed. The 1st Edition features a different photo of a police box on a street. This photo is replaced in the 2nd and 3rd Edition by a picture of Nyssa, Adric, Tegan and the Fifth Doctor exiting the TARDIS in "The Visitation".
- Page 74-75 - The section on "Medical Equipment" is slightly rearranged for the 2nd and 3rd Edition. The largest change is that the second paragraph of the description for the "Circulatory Constrictor" item is removed from that entry, and added to the description of the "Magnetic Cast". Otherwise, the all the items (presented in capital letters) are rearranged into alphabetical order.



### MANUAL TITLES

(Top: 1st Edition; Middle: 2nd Edition; Bottom: 3rd Edition)

- Back Cover - Back cover art is different on each edition.

## THE PLAYER'S MANUAL

- Cover - Cover art is different on each edition. The 1st and 2nd Edition are labeled "The Player's Manual", but the 3rd Edition is labeled "The Players Manual" (without the apostrophe).



- Page 02 - Credits - The 3rd Edition adds the Post Office Box address for the FASA corporation

- Page 03 - Photo changed. The 1st Edition features a publicity photo of Colin Baker in costume waving as he leans out of the TARDIS. This is replaced in the 2nd and 3rd editions with a photo of Sarah Jane standing behind the Fourth Doctor in "The Seeds of Doom".

- Page 09 - Photos changed. The 1st Edition features two photos, one of Tegan, the Fifth Doctor, Nyssa, and Adric in a publicity photo from "The Visitation" and a second photo of the Third Doctor pointing and Jo Grant following his gaze inside the TARDIS. In the 2nd and 3rd editions these photos are Sarah Jane and the Fourth Doctor by a disintegrated body from "Planet of Evil" and a photo of the Third Doctor with Draconians in the background from "Frontier in Space", respectively.

- Page 26 - Photos changed. The 1st edition features a photo of Colin Baker in his Sixth Doctor costume looking out of the TARDIS doors, and a photo of Colin Baker in costume standing in front of TARDIS (in a cropped photo from a photo call that had producer John Nathan-Turner cut off to the right). In the 2nd and 3rd Editions these photos are replaced with a publicity photo of Nicola Bryant (in which producer JNT is cut out on the left, and Colin Baker is cut out on the right from the Colin Baker introduction as the Doctor photo shoot). The second photo is replaced by a publicity photo of Tom Baker as the Fourth Doctor. It is interesting that the photo of Nicola Bryant found in the 2nd and 3rd editions is actually part of a photo that was removed from page 37 of the 1st Edition of the Game Operations Manual.

- Page 45 - Photo montage different. The photo montage of the Doctors includes face of the Sixth Doctor in 1st Edition. The 2nd and 3rd Editions remove the face of the Sixth Doctor and use a different photo of the Second Doctor, as well as rearranging the faces slightly.

- Page 48 - The character sheet is slightly different in the 2nd and 3rd Editions, removing a bold line under the words "Doctor Who Character Data Record", removing a bold line and image of the TARDIS above the "appearance" box, and removing a bold line at the bottom of the sheet. The copyright information included on the lower left of the sheet is also reduced in font size.

- Back cover—The back cover art is different on each edition.

## A SOURCEBOOK FOR FIELD AGENTS

- Cover - Cover art is different on each edition.

- Page 02 - Credits - In the 2nd and 3rd Edition the credits box is reduced in font size and slightly rearranged. An additional text block is added that reads "The technical drawings on pages 48, 49, and 50 are from *The Doctor Who Technical Manual* by Mark Harris Copyright © 1983. Published by Random House, Inc. 1983"; In the 3rd Edition the FASA Post Office Box address is included on the lower left side of the page.

- Page 10 - Photo changed. The 1st Edition features a publicity photo of Colin Baker in costume as the Sixth Doc-



## THE PLAYER'S MANUAL PAGE 3

(Left: 1st Edition with Doctor #6; Right: 2nd and 3rd Edition with Doctor #4)



## PHOTO MONTAGE

(Top: 1st Edition;  
Bottom: 2nd and 3rd Edition)

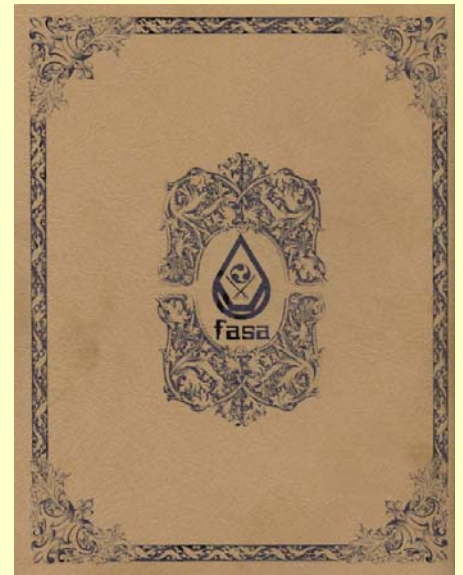
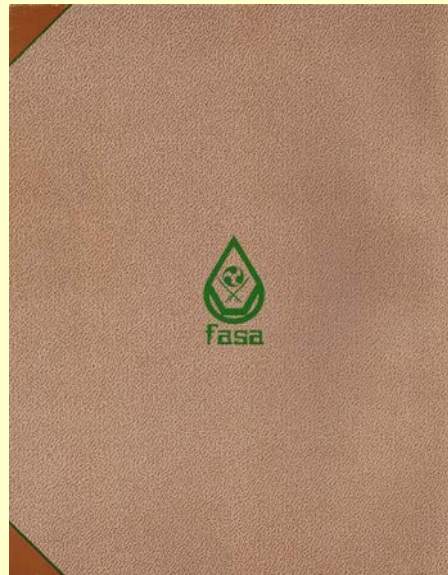
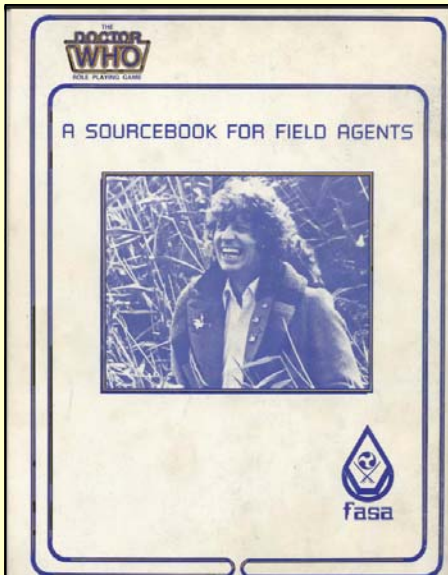


tor holding an umbrella, which is replaced in the 2nd and 3rd Editions by a photo of the Fifth Doctor.



**A SOURCEBOOK FOR FIELD AGENTS**  
**PAGE 40**  
**(Top: 1st Edition;**  
**Bottom: 2nd and 3rd Edition)**

- Page 11 - Artwork change. The 1st Edition features artwork of the Fourth Doctor in the TARDIS (which spans two columns) which is replaced in the 2nd and 3rd Editions with a photo of Leela holding a knife (which fits in a single column). This change also slightly rearranges the text in the 2nd and 3rd columns.
- Page 12 - Artwork change. Artwork of the TARDIS materializing in the first column of the 1st Edition is replaced in the 2nd and 3rd Edition by different artwork of a materialization.
- Page 27 - Artwork addition. The 2nd and 3rd Edition includes a second drawing of a Rutan that is not included in the 1st Edition.
- Page 40 - Photo changed. A publicity photo of the 6th Doctor and Peri in costume from "The Twin Dilemma" is replaced in the 2nd and 3rd Edition by a somewhat odd drawing of Leela and the 4th Doctor.
- Page 50 - Artwork changed. The 1st Edition includes artwork of 3 images of the same piece of unidentified piece of equipment (an ion bonder?) over a grid, above a drawing of the TARDIS tool kit. The 2nd and 3rd Edition have the TARDIS toolkit above a boxed out photo of a hand using a yo-yo.
- Page 59 - Photo changed. The 1st Edition features a photo of the Sixth Doctor behind jail bars. The 2nd and 3rd Edition uses a photo of the TARDIS instead. It is interesting to note that the entry of the Doctor's "Present Incarnation" (which would be the Sixth Doctor) is still intact in the 2nd and 3rd Edition, though all the Sixth Doctor's photos are removed.
- Page 61 - Photos changed. The 1st Edition features a montage of headshot photos of each of the First through Sixth Doctors. The 2nd and 3rd Edition replaces the photo montage with two photos: the first is a publicity photo of the Fifth Doctor, Nyssa and Tegan from "Snakedance" and the second is a picture of the Third Doctor and the Second Doctor shaking hands in "The Three Doctors" with Jo Grant in the background.
- Page 62 - Photo change. The 1st Edition features a photo of Ian Chesterton from "The Keys of Marinus". In the 2nd and 3rd Edition this is replaced by a different photo of Ian Chesterton in "The Web Planet".
- Back cover - The back cover art is different on each edition.

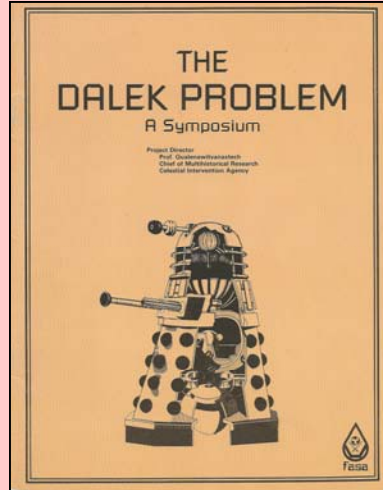
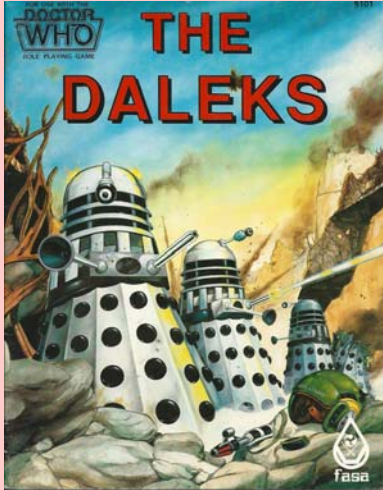


**BACK COVER OF A SOURCEBOOK FOR FIELD AGENTS (Left: 1st Edition; Middle: 2nd Edition; Right: 3rd Edition)**

# FASA DOCTOR WHO RPG SUPPLEMENTS

by Nick Seidler and Neil Riebe

FASA's supported the *Doctor Who* Role-Playing Game with a line of supplements that expanded the information that was given about certain alien races and villains in the *Doctor Who* universe. Here is an overview of the supplement that were released.



## THE DALEKS

Written by Fantasimulations Associates; cover Art (for 'The Daleks') by Jim Halloway.

(Chicago: FASA, 1985) Original Price: \$10.00 [*This was the original price, listed next to the UPC symbol of "The Daleks" booklet. It later sold for \$11.00 and is listed as such on the white product form dated effective through October 1 (1986).*]

ISBN # 0-931787-93-9

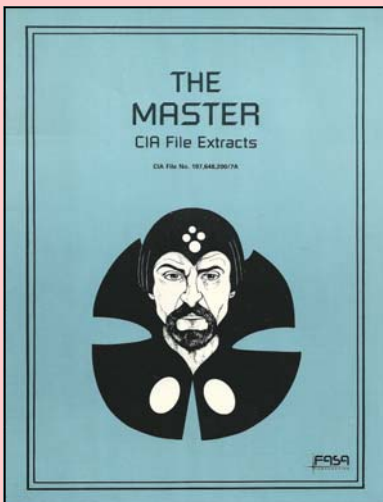
FASA # 9101

- The booklets came plastic shrink-wrapped with the following: "The Daleks" [38 pages] a sourcebook for Game Masters that give them information on using Daleks in games; "The Dalek Problem: A Symposium" [24 pages], a sourcebook for players giving them information about the Daleks that characters should know;

a cardstock insert (larger than the booklets it was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the main "The Daleks" booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA product order sheet.

**OVERVIEW:** The first book, "The Daleks", was intended for Game Masters. It included a timeline, which could be culled for adventure ideas; charts for Dalek critical failures, critical hits on Daleks, and Dalek AP (action point) costs; and stats with bios for major alien races such as the Kaleds, Thals, Movellans, and Ogrons. "The Daleks" also introduce four new alien worlds and their inhabitants such as the rodent-like Twiil, the Bruul, and Velianavi.

The second book, "The Dalek Problem: A Symposium", was a compliment to the first. Intended for player use, it also included a time line, but not as detailed and accurate, which opened the door for Game Masters to throw a surprise or two at the players. Most of the material appeared in the form of essays written by Time Lords in the Celestial Intelligence Agency. Even Ian Chesterton has an entry from his stint operating a Dalek machine. Illustrations rounded out the book, giving players detailed looks at Dalek equipment, spacecraft, and the Kaled mutant.



## THE MASTER

Written by J. Andrew Keith; front cover art (for 'The Master') by Lucy A. Synk.; back cover art (for 'The Master') by Todd F. Marsh.

(Chicago: FASA, 1985) Original price: \$11.00

ISBN # 0-931787-94-7

FASA # 9102

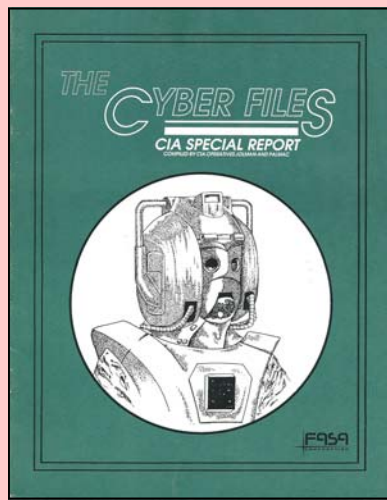
- The booklets came plastic shrink-wrapped with the following: "The Master" [63 pages] a sourcebook for Game Masters that give them information on using the Master in games; "The Master: CIA File Extracts (CIA File No. 197,648,20017 A)" [16 pages] a sourcebook for players giving them information about the



Master that characters should know; a cardstock insert (larger than the booklets it was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the main "The Master" booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA product order sheet.

**OVERVIEW:** The set came as two books, "The Master" and "The Master: CIA File Extracts". "The Master" was intended for Game Master use. The book is choc-a-block with great stuff. Like the Dalek supplement, it contains a timeline with story ideas and write ups for new planets like Victrix and Rostenes and their inhabitants. It also includes stats and bios for a plethora of *Doctor Who* monsters not found in the core rules such as the Dæmons, the Nestene and Autons, Kronovores, and the robot Kamelion. Another chapter contains a roster of Time Lords of a variety of backgrounds including Cardinal Arkendo, Commander Ronsord, the Shobogan Tamozar, the Renegade Rozinel, and classic Who villainess the Rani.

The second book, "The Master: CIA File Extracts", is the player's handbook. This book contains mostly bios of *Doctor Who* characters and creatures and a history of the Master's activities. One thing gamers may find daring is the artistic license FASA took by establishing the Meddling Monk as an earlier incarnation of the Master.



### THE CYBERMEN

Written by Ray Winninger; cover art (for 'The Cybermen') by Jeff Laubenstein.

(Chicago: FASA, 1986) Original price: \$11.00

ISBN # 0-931787-73-4

FASA # 9103

- The booklets came plastic shrink-wrapped with the following: "The Cybermen" [48 pages] a sourcebook for Game Masters that give them information on using the Cybermen games; "Cyber Files: CIA Special Report" [16 pages] a sourcebook for players giving them information about the Cybermen that characters should know; a cardstock insert (larger than the booklets it was used as a stabilizer and included a

punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the main "The Cybermen" booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA product order sheet.

**OVERVIEW:** The Cybermen supplement set came as two books, "The Cybermen" and "The Cyber Files: CIA Special Report". "The Cybermen" was the Game Master's book. The time line in this book includes both the TL (time line) year side by side with the standard BC/AD years, making it easier to figure out when an event actually occurred. Like the Dalek supplement, this book has charts for critical hits on Cybermen, Cyberman critical fumbles, and AP (action point) costs. The Game Master's book differentiated the Cybermen by models. Model I Cybermen were the original incarnation as seen in the episode "The Tenth Planet", Model II Cybermen were the version scene in the episode "The Moonbase", and so on until you get to Model VI which were the at the time the current design of the 1980s. The Model I Cybermen had the lowest stats and armor ratings. The stats and armor increased with each model. This allowed Game Masters to set their Cybermen adventures according to their players' experience level. "Tenth Planet" Cybermen could be pitted against less experienced players while "Earthshock" Cybermen could be reserved for seasoned gamers.

"The Cyber Files: CIA Special Report" is the player's book containing the standard character bios and timeline. One essay stands out in its thesis on how the Cybermen's home world Mondas is not a Temporal Nexus Point and Mondas' effect on time and space.

The FASA role-playing game's supplements truly expanded the experience of the game and added stats, charts and additional information (both canonical items from the series as well as information that expanded the universe that came from the writers). The print run for supplements was between 5,000 to 7,000 copies.





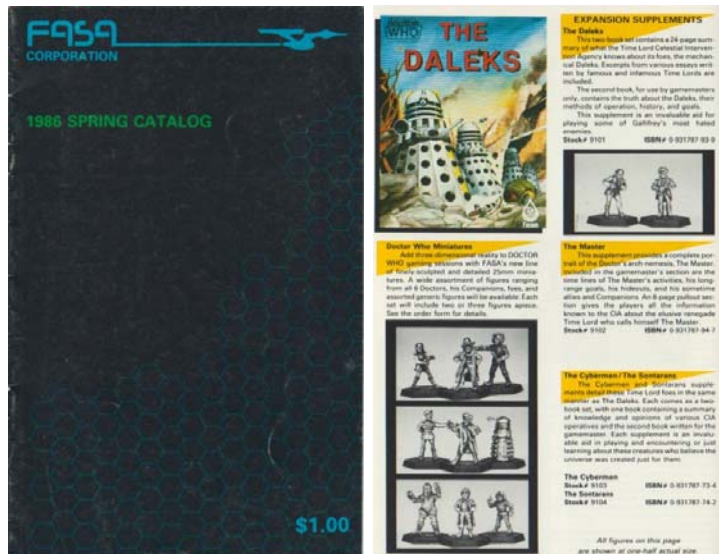
# THE UNPUBLISHED FASA SUPPLEMENTS

Besides the three supplements that were released for the FASA *Doctor Who* RPG, the company had at one time planned for more supplements to be written and produced for the game.

There are two supplements that can be confirmed that were planned for the RPG at one time or another. The first, "The Sontarans" was in the works for at least a year as it is mentioned in the three of FASA's product catalogs (Spring 1986, Fall 1986, and Spring 1987). This supplement was to be a look at the war-like race of aliens in a style similar to the other sourcebooks that featured a specific race of monsters ("The Daleks" and "The Cybermen"). "The Sontaran" supplement was advertised alongside the "The Cybermen" for all three catalogs, and the Spring 1987 catalog (which finally pictures the completed and recently released "The Cybermen" supplement) also confirms that "The Sontarans" supplement was to have been released as a two-book set.

The second supplement that was announced but never released was named "Gallifrey" and was to feature information about the Time Lord home world. Only mentioned in the Spring 1987 FASA catalog, the description of the "Gallifrey" supplement promised maps of significant places on Gallifrey, as well as information on the planet's science, technology and culture. Promised were character creation rules for typical Gallifreyans as opposed to Time Lords (creating a distinction and separation between the two). Descriptions of more notable members of Time Lord society were to be included as well as a section on Shobogans, the Time Lords that left society and lived outside the capitol. In all the supplement has a tantalizing write-up and many gamers at the time were really hoping to see the supplements eventually materialize at their game store.

It is believed that these supplements were likely assigned to an author by FASA, and may have been partially or perhaps even completely written (though the authors who may have worked on these projects are unknown). The process of making these supplements a reality went far enough that FASA themselves has assigned product codes to each of the supplements and had already purchased International Standard Book Numbers (ISBN) for each of the products. But evidence seems to suggest that the supplements themselves never made it to print. While, ISBNs can be purchased in bulk and can be assigned to whatever product they are intended for, and their existence does not mean that a product was produced (see our sidebar article "Researching the Existence of the Unreleased Supplements and Modules"). Printers are required to assign a "Library of Congress Cataloging-in Publication Data" (CIP) number to a



**The Cybermen / The Sontarans**  
The Cybermen and Sontarans supplements detail these Time Lord foes in the same manner as The Daleks. Each comes as a two-book set, with one book containing a summary of knowledge and opinions of various CIA operatives and the second book written for the gamemaster. Each supplement is an invaluable aid in playing and encountering or just learning about these creatures who believe the universe was created just for them.

**The Cybermen**  
Stock# 9103 ISBN# 0-931787-73-4  
**The Sontarans**  
Stock# 9104 ISBN# 0-931787-74-2

## "THE SONTARANS" SUPPLEMENT LISTING IN THE FASA 1986 SPRING CATALOG



**The Cybermen / The Sontarans**  
The Cybermen and Sontarans supplements detail these Time Lord foes in the same manner as The Daleks. Each comes as a two-book set, with one book containing a summary of knowledge and opinions of various CIA operatives and the second book written for the gamemaster. Each supplement is an invaluable aid in playing and encountering or just learning about these creatures who believe the universe was created just for them.

**The Sontarans**  
Stock# 9104 ISBN# 0-931787-74-2

## "THE SONTARANS" SUPPLEMENT LISTING IN THE FASA 1986 FALL CATALOG

book once it is physically printed. Both of the supplements do not have such a record in existence, which means that the supplements never made it to the presses.

These supplements (as well as the catalogue mentioned future adventure modules) are perhaps the greatest mystery surrounding the FASA *Doctor Who* RPG. Some gamers have searched endlessly in the hopes of finding these releases, which we now know do not exist as officially printed items. Sadly, “The Sontarans” and “Gallifrey” supplements were never released.

Our team here at DDWRPG will try to continue to work with FASA President Ross Babcock to try to find some information on how far these supplements may have gotten, who the proposed authors might have been, and perhaps hope to discover what information may have been in these supplements. But the records from the early days of FASA are not readily accessible and what information might be in them is still unknown. We hope that one day we might learn more information about the supplements and thank Ross Babcock for his effort and assistance with this article and perhaps another in the future.

## **FASA’s Unpublished *Doctor Who* RPG Supplements**

### **THE SONTARANS**

2-Book Set

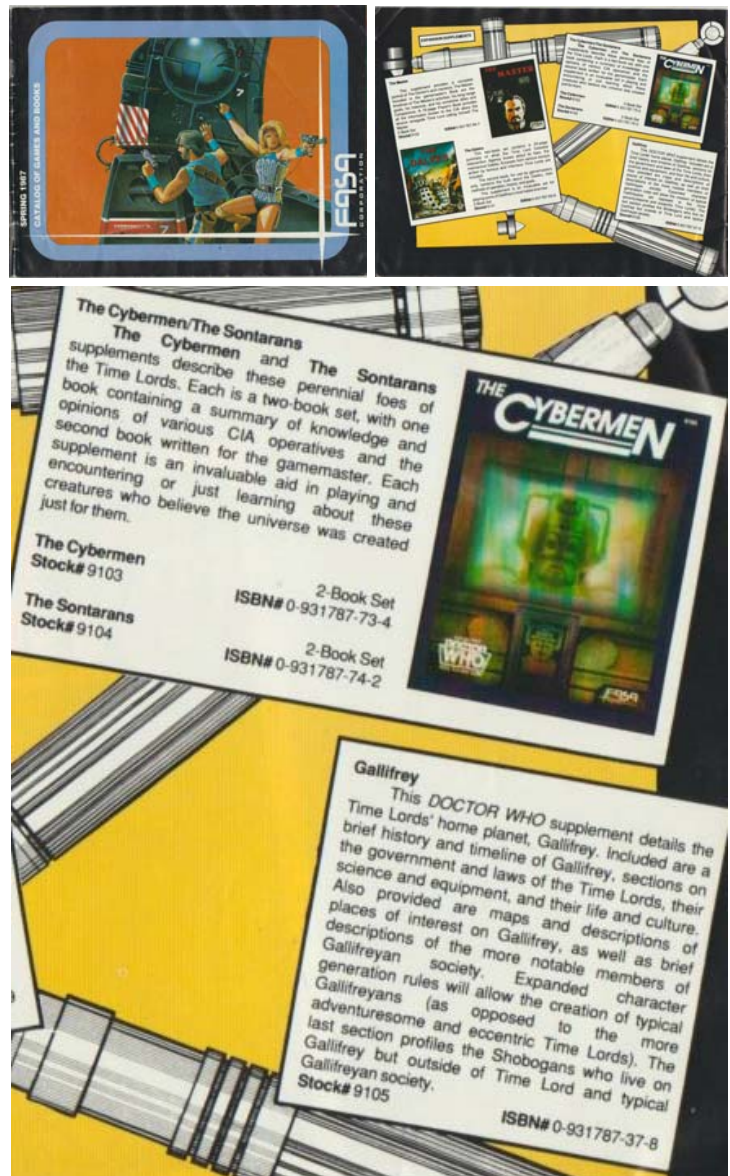
ISBN # 0-931787-74-2

FASA # 9104

### **GALLIFREY**

ISBN # 0-931787-37-8

FASA # 9105



**“THE SONTARANS” AND “GALLIFREY” SUPPLEMENTS  
LISTING IN THE FASA 1987 SPRING CATALOG**

## **RESEARCHING THE EXISTENCE OF THE UNRELEASED SUPPLEMENTS AND MODULES**

by John Curtis

None of the unreleased FASA supplements or modules appear in the WorldCat library database, which covers library holdings world-wide. If they had been printed, one would at least see a "Library of Congress Cataloging-in-Publication Data" (CIP) record in that database (<http://www.loc.gov/publish/cip/> ). If one looks inside a book on the verso (reverse) of the title page – you will likely see an example of a CIP record.

The CIP is issued to a publisher to include in a printed book, and a CIP record is simultaneously entered into WorldCat sans attached holdings records (as it is not yet distributed and no library yet owns it). When a library catalogs a book, librarians simply find the item record and attach our holdings symbol to it (Baldwin Wallace University is “OXB”, MSOE is “WLD”, etc.). Then when someone searches WorldCat, once they find the item record, they know what libraries own it. “CIP records are bibliographic information supplied to book publishers prior to publication for inclusion in the book. Loaded into WorldCat at the same time, the records must have their bibliographic data updated after publication.” (<http://www.oclc.org/worldcat/catalog/quality/default.htm>)

As a researcher, it is believed that FASA purchased ISBNs in bulk and assigned them to future projects (this is the website of the agency from which a US publisher would now obtain an ISBN: <http://www.isbn.org/standards/home/index.asp> ). These FASA projects never made it out of the development stage. If FASA promoted them, they were probably assigned for production and possibly actually written, but they never made it to the printer – hence no CIP records in WorldCat.



# MORE RESEARCH METHOD INFORMATION

by John Curtis and Nick Seidler

The following information is presented to our readers to give one a quick background in understanding how to research certain editions and printings of books and role-playing games. It must be noted that due to the large number of publishers, and the recent rise in the ease of self-publishing, that these methods are not completely fool proof or perfect. However, the standardization of the publishing industry in the mid-1970s and the introduction of the UPC barcode as a means to catalog and identify products has significantly assisted in identifying books and game items that were made after that time. Here is a primer on identifying what items you may have.

## HOW TO IDENTIFY EDITIONS AND PRINTINGS

New books usually have the wording "First Edition" in them. That wording is then usually removed after the first printing. Sometimes "First Edition" continues to appear even with other than the first printing, either by accident or policy of some publishers. Small press books with low print runs may not indicate "First Edition" or provide a number series for printings - the implication is that there is only the first edition. The real issue here is in the definition of the term. For collectors and rare book dealers the definition of a "first edition" is the first printing of the first edition. However, for publishers the "first edition" is any printing of the first edition text. Therefore this is not always cut and dry. One has to do some research and verification to ensure that the copy of a book that one has is the one that one is truly looking for.

If the date on a book's copyright page matches the date on the title page, it is usually a true first edition (first printing). If these dates differ it is however possible that the book was copyrighted late in the year and published early the next year. There are ways that one can tell if a printing is the first run.

### Printings

On the copyright page there is information that helps to determine the printing. Here are some general rules.

- If the "1" or "a" is present, the book is a first edition, first printing.
- If the "1" is removed, so the "2" is the lowest number present, the books is a first edition, second printing, etc.

### First Printing Examples:

9 8 7 6 5 4 3 2 1  
1 3 5 7 9 8 6 4 2  
a b c d e  
9 8 7 6 5 4 3 2 1 80 81 82 83 84 [i.e. first edition, first printing, 1980]

If a books is labeled "second printing before publication" is a second printing, printed before the date the book went on sale.

Some publishers are slightly different, but not many. The one notable exception is Random House which used the following system prior to 2005:

first edition 9 8 7 6 5 4 3 2

The above example is a Random House first edition first printing. The words "first edition" would be removed for the second printing, leaving only:

9 8 7 6 5 4 3 2

### ISBNs and Barcodes

In 1972, the 10 digit International Standard Book Number was introduced to the book market in the US. It was adopted in the UK in 1974. This helps to identify that books are specific products. In 1974 the Universal Product Code (UPC) symbol was introduced with its standard "barcode" style that everyone is now used to. By 1982, the barcode UPC symbol had migrated to the mass market paperback (mmpb) field as well as gaming products (not long after the introduction of the IBM personal computer was introduced in 1981, making the proliferation of computing at retail points of sale more affordable). Therefore books from 1981 often have no barcode, but those from 1982 have them on the cover. On 01 January 2007, the new 13 digit ISBN number was adopted to account for the increased number of products coming to market. All of these methods help to identify editions and printings.



# FASA DOCTOR WHO ADVENTURE MODULES

by Nick Seidler and Neil Riebe

FASA produced a number of adventure modules that could be purchased for the *Doctor Who* RPG. Here is an overview of all the modules that were released, as well as details of how they were packaged. Also included is an overview of each adventure and what special features the module included.



## THE IYTEAN MENACE

Written by J. Andrew Keith; wrap-around cover art is by Gustave Caillebotte [a painting called "Paris Street; Rainy Day" that hangs in the Art Institute of Chicago; the back cover of the booklet (which is the left half of the painting) had the third Doctor and two unspecific companions (one male one female) added to it by William H. Keith Jr.].

(Chicago: FASA, 1985) Original price: \$7.00

ISBN # 0-931787-91-2

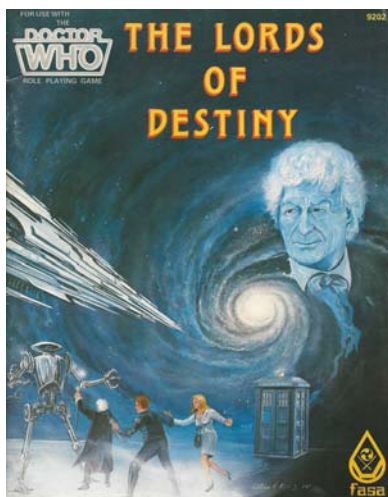
FASA # 9201

- The booklet came shrink-wrapped with the following: "The Iytean Menace" [48 pages]; a cardstock insert (larger than the booklet it was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side);

and a copy of a FASA Product order sheet.

**OVERVIEW:** This adventure gives the Jekyll and Hyde story a science fiction twist. A renegade alien parasite called an Iytean manipulates an English doctor into producing a will-sapping drug. The drug makes the good doctor susceptible to the parasite's control, turning him into the despicable Ned Hines. The players must stop the Iytean's reign of terror.

The book gives a detailed history and description of the new alien species, the Iyteans and stats for pre-generated characters players can use in the game. It also has a chapter dedicated to the Type-51 TARDIS, the model which comes with its own personality.



## THE LORDS OF DESTINY

Written by William H. Keith Jr.; wrap-around cover Art by William H. Keith Jr..

(Chicago: FASA, 1985). Original price: \$7.00

ISBN # 0-9317-87-92-0

FASA # 9202

- The booklet came shrink-wrapped with the following: "The Lords of Destiny" [48 pages]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet.

**OVERVIEW:** This module is a space adventure on a grand scale. A colossal spaceship built around a moon is speeding toward our galaxy, crushing planets in its path for raw materials. The players must defeat the ship's master computer, the Supreme, and its army of giant robots and Captain-lord soldiers.

The book includes a complete write up of the Ydran civilization inhabiting the spacecraft and pre-generated player characters. It also provides stats for handy weapons like the disk bomb and Zaster.





## COUNTDOWN

Written by Ray Winninger; wrap-around cover art by David Deitrick.

(Chicago: FASA, (1985) Original price: \$7.00

ISBN # 0-931787-95-5

FASA # 9204

- The booklet came shrink-wrapped with the following: "Countdown" [48 pages]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet.

**OVERVIEW:** This action-packed adventure pits players against Cybermen, pirates and a rip in time and space. The book dedicates an entire chapter for character creation and expands on the use of K-9 and the sonic screwdriver. It also introduces a new alien race of reptile men called the Vegans and provides stats for pre-generated player characters, the Fourth Doctor, Leela, and Romana.

This book gets more involved with spacecraft than any other in FASA's run of *Doctor Who* products. The entire adventure takes place aboard three different spaceships, the Earth ship *USS Leander*, the Cybermen's ship, and the pirate's ship *Jack of Hearts*. There are stats for the craft and maps.



## THE HARTLEWICK HORROR

Written by Ray Winninger; wrap-around cover art by David Deitrick.

(Chicago: FASA, (1985) Original price: \$7.00

ISBN # 0-931787-75-0

FASA # 9204

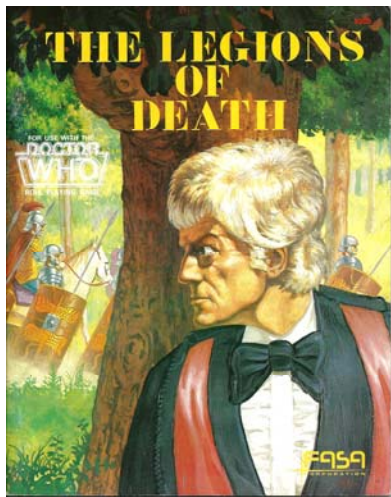
- The booklet came shrink-wrapped with the following: "The Hartlewick Horror" [40 pages]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet.

**OVERVIEW:** The players must investigate an archeological dig in 1920s England. The game introduces a new alien race called the Elderands. The most notorious member of the species, Gib-Thothath, is imprisoned inside an underground vault near the dig site. The players must thwart his mutated Silurian minions, the Serad-Dur, his Voorg cyborg and human thrall Baron Alfred von Mueller from releasing him.

*Call of Cthulhu* gamers and *Cthulhu Mythos* fans will recognize the H.P. Lovecraft overtones in the module. The book included pre-generated characters for the players and stats for the Fourth Doctor, Leela, Sarah Jane Smith, and Harry Sullivan. Rumors that the adventure was originally written for the *Call of Cthulhu* RPG, rejected, and then retooled for the *Doctor Who* RPG were reported in 1986 and have continued to this day. The validity of this claim has not been confirmed.

## WHICH IS THE BEST FASA MODULE?

All of the FASA *Doctor Who* role-playing adventure modules are still rather highly regarded by gamers. The style of adventure you are looking for sort of dictates which of the adventures might be the best one for your game group. Over time the modules *The Iyteen Menace*, *Countdown*, and *The Hartlewick Horror* are the modules that most gamers seem to have the strongest memories of and are often the ones quoted by gamers as being favorites. But this is a subjective list, and each of the seven modules will contribute greatly to any *Doctor Who* themed game. Generally, the adventures are easy to convert to *Time Lord* or *DW:AITs* as well.



### THE LEGIONS OF DEATH

Written by J. Andrew Keith; wrap-around cover art by Harry Quinn.

(Chicago: FASA, 1985) Original price: \$8.00

ISBN # 0-931787-26-2

FASA # 9205

- The booklet came shrink-wrapped with the following: "The Legions of Death" [52 pages]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet.

**OVERVIEW:** The players must stop the War Chief from taking over the Roman Empire.

This book provides detailed information for gaming in Britain during the Roman campaign in 43 AD. It includes stats for the War Chief, pre-generated player characters, and stats for the Third Doctor, Jo Grant, Sarah Jane Smith, and the Brigadier. The stats for Jo Grant are a significant improvement over the numbers provided in the core rules.



### CITY OF GOLD

Written by J. Andrew Keith; wrap-around cover Art by Harry Quinn.

(Chicago: FASA, 1986). Original price: \$8.00

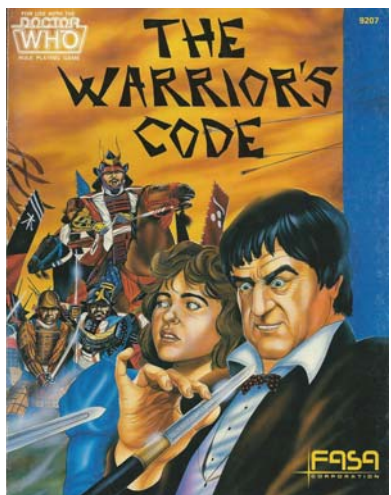
ISBN # 0-931787-49-1

FASA # 9206

- The booklet came shrink-wrapped with the following: "City of Gold" [52 pages]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet.

**OVERVIEW:** The players travel to South America in the year 1543 AD to stop the Silurians from erasing mankind from history. Like *Legions of Death*, this adventure emphasizes history over science fiction. The players encounter the Mayans and Conquistadors and trek through the jungles along the Orinoco River to the fabled City of Gold.

The Fifth Doctor is featured along with his companions Adric, Nyssa, Tegan, and Turlough. Their stats are a better representation of these characters' potential than the numbers provided in the core rules. The book includes stats for weapons of the time period and the Herrerosaurus, a dinosaur which lived during the early Mesozoic. Verbal interaction skills are expounded upon with a list of skills and their descriptions.



### THE WARRIOR'S CODE

Written by J. Andrew Keith; cover art by Jim Hallaway.

(Chicago: FASA, 1986) Original price: \$8.00

ISBN # 0-931787-36-X

FASA # 9207

- The booklet came shrink-wrapped with the following: "The Warrior's Code" [56 pages: 52 for module, 4page players handout]; a cardstock insert (larger than the booklet that was used as a stabilizer and included a punched hole at the top for hanging on a display rack, the stabilizer was found in the center of the booklet and featured a photo of the Dalek booklet cover on one side and a photo of the photographic cover of the box game on the other side); and a copy of a FASA Product order sheet. This is the only FASA booklet to have "perfect binding" (a flat spine with the name of

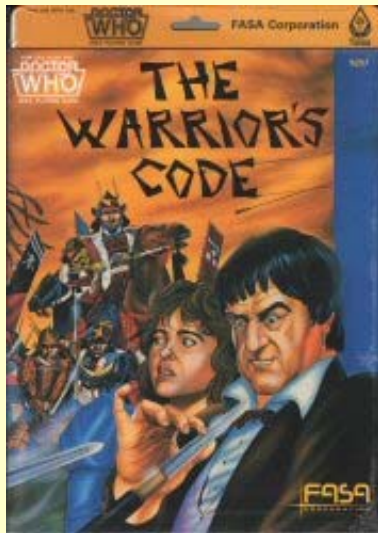


the booklet printed on it) .

**OVERVIEW:** The players' TARDIS collides with another time machine. Both materialize in Feudal Japan in 1600 AD. The second time machine is from Earth of the year 5148 AD. The operators have gone back in time in search of a lost colleague named Professor Ahjonah. Ahjonah has "gone native", becoming a samurai retainer. He plans on altering the course of history so the Earth can be unified under Japanese domination.

The players get to tangle with samurai, ninjas, and meet historical warlord Tokugawa Iyeyasu. The Second Doctor is featured in this book along with his companions, Jamie McCrimmon, Ben Jackson, Polly, Victoria Waterfield, and Zoe Herriot. The module is dedicated to Richard Chamberlain, the actor who played the lead character in the TV mini-series *Shōgun* which aired in 1980 and seems to have inspired the plot and characters in the adventure.

According to Ross Babcock, the current president of FASA, the print run for the FASA's *Doctor Who* adventure modules numbered around approximately 5,000 modules printed for each adventure. The adventures are still vigorously collected by *Doctor Who* gamers and can often be found on eBay or various RPG dealers.



**MODULE WITH CARDBOARD STABILIZER, AS IT WOULD APPEAR IN STORE**

## THE CARDSTOCK STABILIZER

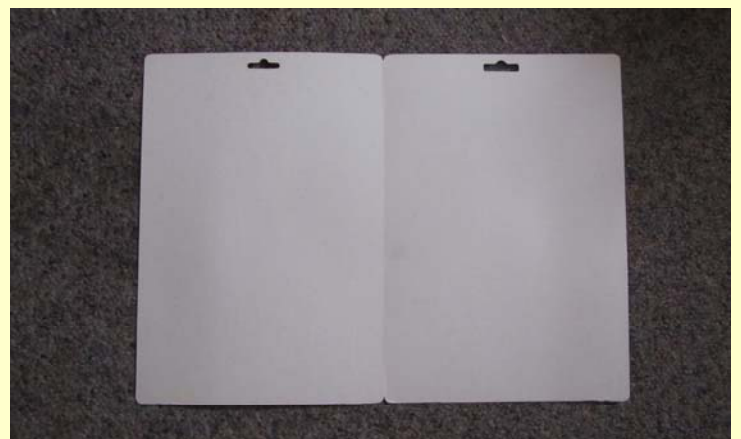
All of the FASA *Doctor Who* RPG supplements and modules came with a cardstock stabilizer that was put inside them which had a peg hole near the top. The stabilizer served a number of purposes. Primarily, it allowed the shrinkwrapped product to be hung on pegs, thus differentiating the line from books, which were covered under a different license by the BBC. The product had to be different and by hanging the sourcebooks it made it clear that the RPG supplements and modules were not "books" in the traditional sense but expansions to the game. Secondly, the stabilizers also had the effect of hardening the product, so that the supplements or modules would not get bent in transit to the point of sale and be unsellable. Thirdly, the stabilizer was the same on all the expansions and modules, which means that even if the cover art was different, the stabilizer itself acted as the mechanism to brand the various releases with the title of the game and FASA's own brand name.

The cardboard stabilizer gives us a little history of the *Doctor Who* RPG. The stabilizer featured the cover of the 2nd Edition box set on its front side, and the cover art for "The Daleks" supplement on the on the back side. This reveals to us that the *Doctor Who* RPG was already in its second edition before any supplements or modules were released. Thus the second edition of the RPG was released before August 1st of 1985.

The stabilizer itself became a big part of the FASA *Doctor Who* RPG experience. With its blank reverse side many Game Masters used the stabilizer to create their very own GM screens. Others hung the stabilizers on walls as posters in an era when few *Doctor Who* posters or images were available (especially in the USA).



**THE STABILIZER UNFOLDED TO SHOW BOTH SIDES**



**THE INSIDE OF THE UNFOLDED STABILIZER WAS BLANK**

## THE UNPUBLISHED FASA AD VENTURE MODULES

Just as with their supplement releases, FASA had actually announced not one but two more adventure modules for release in the *Doctor Who* line before they stopped production and the license ended. Like the supplements that were promoted but never made it to the shelves, the same is true for the announced adventures which were never published and sold.

The FASA Spring 1987 catalog featured a listing of all the adventures that were available for purchase for the game. Illustrated by a photo of the cover of the *City of Gold* adventure module, the text box listed all seven of the published adventure modules along with an additional adventure module set that was to be released. This set was listed with the title *The Sands of Terror/Invasion From Mars*. Along with including the set's FASA Stock number as well as an ISBN number, the catalog also revealed that the set was to be a "2 book set".

As reported earlier in this issue of DDWRPG, research reveals that this set of adventure modules never made it to print, and they were never assigned a CIP number identifying that they were printed. As with the proposed supplements, the author(s) and content of these supplements are currently not known, though we continue to stay in touch with FASA who have said they will try to check their old records when possible to do so.

While no information on the modules is known, there has been speculation that the *Invasion from Mars* may have featured the Ice Warriors as villains. Some rumors also suggested that the 6th Doctor (Colin Baker) was to feature on the cover of one of the modules, but no evidence for either of these rumors seems to exist.



**"THE SANDS OF TERROR/INVASION FROM MARS"  
MODULE LISTING IN THE FASA 1987 SPRING CATALOG**

### FASA's Unpublished *Doctor Who* RPG Adventure Modules

#### THE SANDS OF TERROR/INVASION FROM MARS

2-Book Set

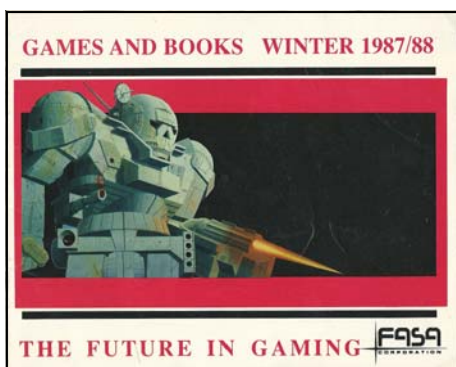
ISBN # 0-931787-85-8

FASA # 9208



## ONE LAST TIME

The FASA Spring 1986 catalog first promised *The Sontarans* supplement, and the Autumn 1986 FASA catalog also had it listed. The FASA Spring 1987 catalog had the largest list of promised releases, featuring listings of upcoming products such as the supplements for *The Sontarans* and *Gallifrey*, and the adventure module set *The Sands of Terror/Invasion from Mars*. These promised releases were removed from FASA's Winter 1987/1988 catalog which no longer featured these proposed supplements and modules.



**THE FASA WINTER 1987/1988 CATALOG**



The FASA Winter 1987/1988 catalog would feature a complete list of all the products that were released by FASA for the *Doctor Who* Role-Playing Game line. This would be the last hurrah for the game as the FASA license for the game was expiring. What happened to the proposed supplements and adventure modules are lost to time, by they seemed to have been officially cancelled by the time the catalog was printed in late summer 1987.

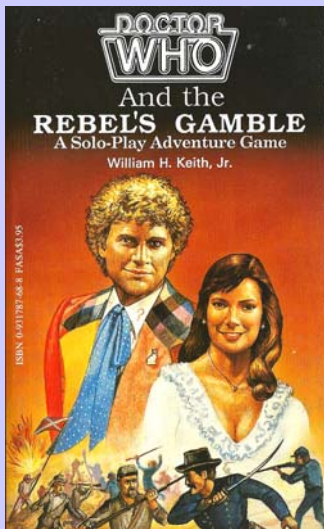




## FASA SOLO PLAY ADVENTURE GAME BOOKS

FASA had a line of solo-play adventure books which pushed the definition of their license a bit. Still, they represented the first US “choose your own adventure”-style books made for the series (others would follow soon after in 1986). The books are somewhat unique in that they represent a modified version of the FASA *Doctor Who* RPG in that the player (aka the reader) can play. Rather than just following decision trees and making choices, the books sometimes arrive at encounters where one uses the Doctor’s stats and dice rolls to play through an encounter (verbal or combat). When the encounter is finished this determines the course of the story. The game can be played with 2d6, but rules to play with a single die are included, as well as a neat system in which random numbers are included on the top right of each page allow the book to be flipped through for a random number result.

Each of the books opens with an explanation of the basics of the *Doctor Who* series, a primer on RPGs, an explanation of the Doctor and his stats, and then special rules to play the game. Each book then presented the adventure, which each choice on the player’s path taking the reader to a different numbered entry depending on their decision or the result of an encounter. Each adventure also included maps to help the players visualize some settings. Both of the books FASA released came in at 371 pages. Before release the FASA Fall 1986 catalog announced they would come with “two dice” but they did not come with any at all.



### DOCTOR WHO AND THE REBEL'S GAMBLE: A SOLO-PLAY ADVENTURE GAME

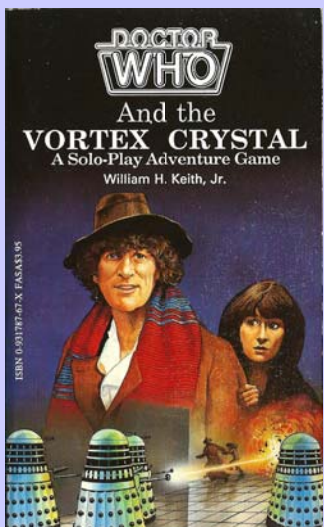
Written by William H. Keith Jr.; cover art by Harry Quinn; maps by Todd F. Marsh  
(Chicago: FASA, 1986) Original price: \$3.95

ISBN # 0-931787-68-8

FASA # 8901 [As listed on the UPC symbol of the book and also on the ad page at back of the "Doctor Who and the Vortex Crystal" book. It was however listed as #8902 in the white FASA product form dated effective through October 1 (1986), which listed October as the release month and also incorrectly named it a "Plot-Your-Own-Adventure" book.]

**OVERVIEW:** The adventure follows a psychiatrist and a patient who are pulled through time from 1986 to the American Civil War. The patient is actually a Confederate soldier who has learned the outcome of the war, and intends to change history. The reader takes on the role of the 6<sup>th</sup> Doctor, who is accompanied by his companions Peri Brown and Harry Sullivan. The plot takes the reader through the twists and turns of numerous true occurrences during the war, each of which might put history on a different course.

The adventure is encompassingly complex, with many possible branches in the story and numerous historical and adventure outcomes. In a sense it is the closest to a true historical adventure in the FASA line. The book was originally written as a 4<sup>th</sup> Doctor adventure featuring Sarah Jane and Harry and then updated by FASA to fit the current Doctor. Some anachronistic elements remain (such as the Doctor tipping his hat) while others have been updated to refer to Peri’s American heritage. Maps of historical Civil War battles are included in the book.



### DOCTOR WHO AND THE VORTEX CRYSTAL: A SOLO-PLAY ADVENTURE GAME

Written by William H. Keith Jr.; cover art by Harry Quinn; maps by Dana Knutson  
(Chicago: FASA, 1986) Original price: \$3.95

ISBN # 0-931787-67-X

FASA # 8902 [As listed on the UPC symbol of the book and also on the ad page at back of the "Doctor Who and the Vortex Crystal" book. It was however listed as #8901 in the white FASA product form dated effective through October 1 (1986), which listed October as the release month and also incorrectly named it a "Plot-Your-Own-Adventure" book.]

**OVERVIEW:** The adventure has the reader (playing the 4<sup>th</sup> Doctor and accompanied by Sarah Jane Smith and Harry Sullivan) confronting the Daleks on the planet Gathwyr. The Daleks hope to gain control of the Vortex Crystal, which will give them access to unlimited time travel, but other forces also need to be contended with.

This adventure is more science-fiction oriented and relies more on *Doctor Who*’s own mythology and history. Deck plans of the Dalek ship are a nice addition, and allow a Game Master who has read the book to possibly run the adventure for their own group of players.



## CONTEMPORARY FASA SUPPORTING MATERIALS

As the FASA *Doctor Who* role-playing game was released and for some time afterwards, various gaming and *Doctor Who* magazines and fan publications would cover news of the game's release, present reviews of the game, and also provide supplemental material or adventure modules to support the game. Some of these supporting materials were written by FASA staff for prominent gaming magazines such as *Dragon* and *StarDate* and represent some of the rarest "official" FASA material released for the *Doctor Who* RPG.

We present here an exhaustive list of contemporary materials and references that were printed in relation to the game. In some cases we had very little information on the original source, but have included it here for our readers. If you are familiar with any of the material that is mentioned here, and it is not accompanied by a graphic or we did not have the resource, please contact our fanzine with any information you can provide. Likewise, if you know of some items, reviews, or materials we may have missed please let us know.

Enjoy the efforts of our researchers...



THE NADWAS FEBRUARY 1985 NEWSLETTER COVER AND RPG ARTICLE

### NORTH AMERICAN DOCTOR WHO APPRECIATION SOCIETY (NADWAS) NEWSLETTER

February 1985

"Doctor Who: The Role Playing Game" Preview

Written by Steve Crow (for the North American Doctor Who appreciation Society (NADWAS))

"Gaming and Doctor Who - Part 1" Article

Written by Steve Crow

Page 5

- An overview and info on the soon to be released FASA RPG, along with the promise of a UK edition that is said to feature the 6th Doctor and Peri on the cover. The article gives quotes from co-designer Mike Bledsoe, and an address where people can submit adventure modules to FASA for publication consideration.

The article also says that the license does not allow for adventures based on TV episodes, but that original modules will be released. Sourcebooks are promised for the Daleks, Cybermen, Sontarans, Ice Warriors, and Movellans, as well as Gallifrey and U.N.I.T. Also promised are two sets of miniatures (25mm/1 inch scale and 52 mm/2 inch scale) and the promise of figures for all six Doctors, the Delgado and Pratt Masters, companions such as Leela and Peri, and Daleks and Cybermen. The game is set to be released in April, and the miniatures in June.

A second article gives an overview of role-playing games in general and the cross-over interest with *Doctor Who*, where the author points out that there were eight events scheduled at the previous year's GenCon convention that featured a *Doctor Who* interest or angle. Besides the Games Workshop *Doctor Who* boardgame that was played, mentions of other games adapting the Doctor and the Whoniverse are included including from RPG systems such as *Traveller* and *Space Opera*. The author also comments that *Doctor Who* conventions are slowly starting to embrace the gaming hobby by providing game tracks or places for people to play.

The second part of the "Gaming and Doctor Who" article was not printed in the following issue (March 1985), but may have followed the month (or two) after that.

### NORTH AMERICAN DOCTOR WHO APPRECIATION SOCIETY (NADWAS) NEWSLETTER

[date unknown] c. April 1985

"Gaming and Doctor Who - Part 2" Article

Written by Steve Crow (for the North American Doctor Who Appreciation Society (NADWAS))

- *DDWRPG did not have access to this issue for review.*





ENLIGHTENMENT ISSUE #9 COVER AND ARTICLE

## ENLIGHTENMENT

Issue #9 (July 1985)

"Special Report: The Doctor Who Role-Playing Game from FASA Corporation"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 6

- The article gives an overview of the FASA *Doctor Who* RPG, accidentally identifying "Fantasimulations Associates" as the non-abbreviated name for FASA. The items in the box set are reviewed, and the writer caps the review with "The game's cost was cheap, for the amount of information and enjoyment that I got out of it."



(Above Left) THE YELLOW PROTECTIVE MAILING COVER

(Above Right) THE GAME TRADE NEWS COVER

(Left) GAME NEWS COVER

(Below) THE IMPERIAL ASSASSIN MODULE PAGES

## GAME NEWS

ISSUE # 6 (August 1985)

"The Imperial Assassin" Adventure Module

Written by Patrick Larkin

ISSN # 8755-0989

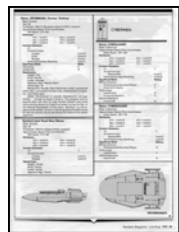
Pages 14-15

- *Game News* is a rather unique publication as it was actually two publications in one, and this also often confuses collectors as there may be up to three different covers that they are looking for. The main publication was called *Game News*, but on shipping to local friendly game stores, another publication called *Game Trade News* was included stapled to the center of the magazine and had its own cover over the cover of the *Game News* magazine. *Game Trade News* gave game store owners information on upcoming gaming releases and reviews and information on the industry. For the purpose of shipping a newsprint style (in this issue's case yellow) protective mailing cover wrapped around the *Game Trade News* cover to protect it in transit. Thus, any of the three covers may be found on the magazine that contains the information that FASA collectors may want. A pristine copy of the magazine will feature the yellow *Game Trade News* protective mailing cover over the top of the *Game Trade News* cover, over the *Game News* cover followed by the full magazine's content, and the intact *Game Trade News* pullout in the center of the mag.

The adventure module "The Imperial Assassin" which was written by Patrick Larkin is found in this issue. The adventure module itself features a thrilling political and time travel adventure that includes a visit to 1928 Germany, and then soon after to 1861 America. The characters must deal with a threat to American President Abraham Lincoln's life in order prevent a change to the history of World War I. An encounter with infamous private detective Allan Pinkerton adds to the excitement. The culprit is a German Imperial loyalist, who seems to have help from a certain evil renegade Time Lord.







## STARDATE ISSUE #7

## STARDATE

ISSUE # 7 (July/August 1985)

"The Time Pirates" Adventure Module

Written by Pat Larkin (with assistance from Michael Bledsoe)

"The Doctor Who Phenomenon" Article

Written by Eric L. Hoffman

"Here to There, Now to Then" Cartoon

Written by Paul Gadzikowski

ISSN # 0749-6745

Pages 8-11, 34-40, 42-43, 46

- This issue of FASA's in-house gaming magazine heavily supported the *Doctor Who* line with 14 pages of content. Most notable is Patrick Larkin's exciting time travel adventure module "The Time Pirates" which features the characters landing on an abandoned space station, and suddenly attacked by pirates. A trip back in time brings them face to face with the infamous pirate Blackbeard as well as Sir John Hawkes of the British navy. To top it all off it seems that an alien presence is behind Blackbeard's new technology. And if the players fail to do well, they could end up being converted into one of the aliens themselves!

Also in this issue is an overview of the *Doctor Who* series called "The Doctor Who Phenomenon" by well-known American fan Eric Hoffman. The issue is rounded out by a full page cartoon strip called "Here to There, Then to Now" that features the 6th Doctor and Peri at the gaming table together and the Doctor recalling some of his actual adventures of his previous incarnations.



## STARDATE ISSUE #9



## STARDATE

ISSUE # 9 (Vol. 2, Issue 1 - November/December 1985)

"Doctor Who-The Role-Playing Game from FASA (Part One)" Article

Written by David Bischoff

ISSN # 0749-6745

Pages 4, 6-7, 9, 48

- FASA now outsourced their gaming magazine *Stardate* to another company. The new company was eager to write supporting material for the *Doctor Who* RPG, but it is clear that they were not familiar with the show, so they instead publish the first part of a two-part article that gives an overview of what *Doctor Who* is as a series. In many ways this article seems a little bit redundant after Eric Hoffman's piece on the show two issues earlier which seemed to cover a bit more of the history of the show. This article seems to concentrate a bit more on the feel of the Tom Baker series popular at the time.







**STARDATE ISSUE #10****STARDATE**

ISSUE # 10 (Vol. 2, Issue 2 - January/February 1986)

“Doctor Who-The Role-Playing Game from FASA (Part Two)” Article

Written by David Bischoff and George Andrews

ISSN # 0749-6745

Pages 4, 10-11

- The second part of *Stardate's* two part overview of the *Doctor Who* series and game. This part actually walks through the contents of the game box and truly serves a review of the game telling readers what to expect when they get it. As a magazine that supports FASA output the review is quite positive but does not give a formal ranking of any sort. This issue featured one of FASA's open calls for writers for the *Doctor Who* RPG.



## CELESTIAL TOYROOM—FEBRUARY 1986



## STARDATE

ISSUE # 11 (Vol. 2, Issue 3 - March/April 1986)

### “Who’s In... Trouble” Article

Written by Dave Bischoff

## “The Iytean Menace” Review

Written by George Andrews

ISSN # 0749-6745

Pages 8, 10-15

- In support of the Who RPG, this issue features an article about the status of the TV series during the 1986 cancellation crisis. The article gives an update on the many rumors on the show's future and a bit of history on how the cancellation unfolded. In a way, it points to the reason that FASA may not have renewed their license: a floundering series in trouble that ensured that there was no more new televised content which surely meant waning interest in the product line.

A review of "The Iyean Menace" is featured and very positive towards the content. Another FASA open call for *Doctor Who* RPG writers is in this issue.



## STARDATE ISSUE #11





ENLIGHTENMENT ISSUE #13



## ENLIGHTENMENT

Issue #13 (March/April 1986)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 12

- The fanzine's first "Celestial Gamesroom" column that would concentrate on the *Doctor Who* RPG. This issue covers the various items currently available for the game, mentioning the game, the Daleks and Master supplements, and the four modules released so far. It also announces that the adventure module "Legions of Death" is soon to be released.



WHITE DWARF ISSUE #76



## WHITE DWARF

ISSUE # 76 (April 1986)

"The Lytean Menace/The Lords of Destiny" Reviews

Written by Barry Bailey

Pages 6-7

- A positive review of the first two *Doctor Who* adventure modules that FASA released. The reviewer says, "If you bought the *Dr Who* game, these scenarios would be a sound investment as first adventures to get your campaign going." Combined the adventures are given an overall score of 8 of 10.



WHO'S NEWS ISSUE #9



## WHO'S NEWS

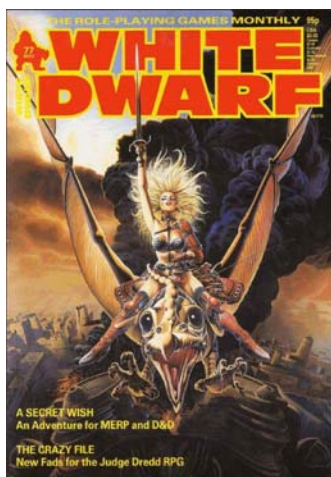
ISSUE # 9 (May 1986)

"Through Time and Space with 2d6" Review

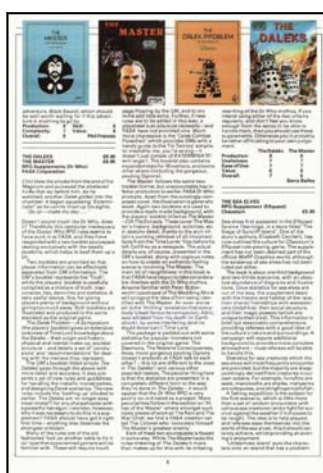
Written by Peter Larsen (for the Earthbound TimeLords)

Pages 14-15

- A luke-warm review of the game in which the reviewer says, "There is nothing in the game that is impossible to use, but there is a great deal that is difficult to make good use of." The article goes on to list all of the supplements and adventure modules published to that point, and includes mention of the promised, but unproduced, *The Sontarans* supplement.



WHITE DWARF ISSUE #77



## WHITE DWARF

ISSUE # 77 (May 1986)

"The Daleks/The Master" Reviews

Written by Barry Bailey

Page 5

- Reviews of the first two FASA supplements. To sum up the author posits, "While *The Master* lacks the rules-tinkering of *The Daleks* it more than makes up for this with its irritating rewriting of Dr Who mythos." The author suggests using one's own judgment rather than the content of the supplements. *The Daleks* is given a score of 7 of 10, and *The Master* gets a score of 6 of 10.





ENLIGHTENMENT ISSUE #14



## ENLIGHTENMENT

Issue #14 (May/June 1986)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 14

- Mention is made of the forthcoming The Cybermen supplement. Mark McMillan reviews The Iyean Menace adventure module saying "it [is] the best of the three I've seen to date". The column also mentions that Mark McMillan is hoping to produce a module fanzine which "would contain aids and supplements for the game, as well as mini-modules and a full module or two." It is thought that proposed fanzine became *Time Meddlers*.

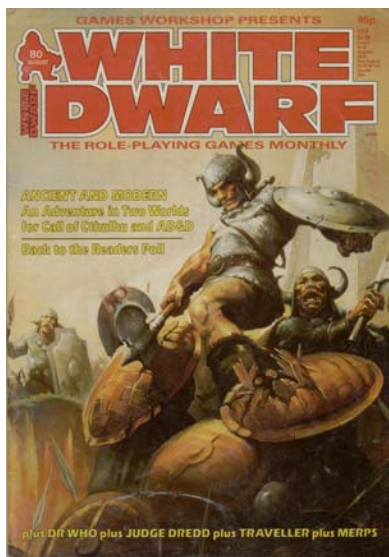
## TIME MEDDLERS

Issue #1 ([date unknown] c. 1986)

With work by Steven Dieter

- Contained the module "Deathworld"

- *DDWRPG did not have access to this issue for review.*



## WHITE DWARF

ISSUE # 80 (August 1986)

"The Hartlewick Horror/Legions of Death" Review

Written by Barry Bailey

"Doctor Who in Combat" Article

Written by Nigel Cole

Pages 2-3, 6

- This issue of White Dwarf would review the two adventure modules *The Hartlewick Horror* and *Legions of Death*. Reviewer Barry Bailey is excited by the very Whovian titles of these releases and quickly draws parallels between *The Hartlewick Horror* and the *Call of Cthulhu* RPG which style the adventure resembles. His main complaint is that the adventure's setting does not truly resemble an actual Cambridgeshire village and the author not knowing the difference between American and British towns. *Legions of Death* has more length to it as an adventure but is the inferior of the two adventures. Author Bailey says he looks forward to more FASA modules as they continue to innovate. These reviews do not give the products ratings as the column previously did.

This issue carries a full page article on rules modifications for the FASA *Doctor Who* RPG in an article called "Doctor Who in Combat". Pointing out how deadly the game is in regards to combat, the author points out that the game allows a large variation in the damage identical characters can do. He then posits four ways that combat can be improved from changing damage of weapons to new armor stats.



WHITE DWARF ISSUE #80



## TIME MEDDLERS

Issue #2 ([date unknown] c. 1986)

With work by Steven Dieter

-Contained a supplement on the Dominators, the first “Foe Files” column, and a renegade Time Lord known as The Destroyer.

- *DDWRPG did not have access to this issue for review.*



DRAGON ISSUE #116

## DRAGON

ISSUE # 116 (Vol. XI No. 7 - December 1986)

“Doctor Who? (All Six)” Article

Written by Margaret Weis and Michael P. Bledsoe

ISSN # 0279-6848

Pages 84-89

- Seminal fantasy and role-playing game writer Margaret Weis co-wrote an article in *Dragon* magazine (with Michael P. Bledsoe of FASA) giving an overview of the character of the Doctor. The article goes on to explain the concept and process of regeneration and the subtleties of each of the different Doctor's personalities. The article gives a set of stats for each of the Doctors, which only gives variations on their core attributes. A list of skills is given for the Doctor which applies to each regeneration (presumably because one's knowledge is not lost between the physical changes). The attribute and skill stats that are given in the article are different than the stats given in the core box set's *A Sourcebook for Field Agents* and updates the Doctor slightly.

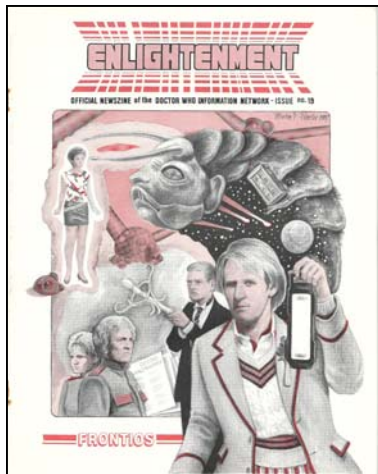
## TIME MEDDLERS

Issue #3 ([date unknown] c. 1987)

With work by Steven Dieter

-Contained two modules, write up on the Raston Warrior Robot

- *DDWRPG did not have access to this issue for review.*



ENLIGHTENMENT ISSUE #19

## ENLIGHTENMENT

Issue #19 (March/April 1987)

“The Celestial Gamesroom”

Written by Steven Dieter (for the Doctor Who Information Network)

Page 16

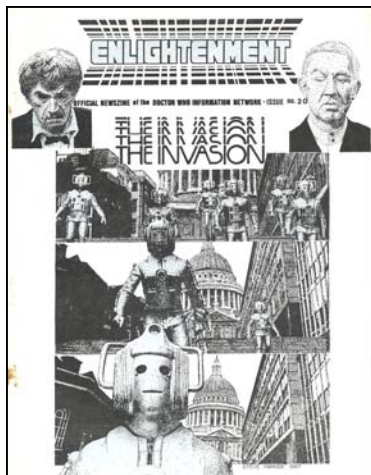
- An update that announces that three issues of the *Doctor Who* RPG fanzine *Time Meddlers* has been released and gives basic info on the content of the first three issues. Issue #4 is expected in April. A short positive review of *The Cybermen* supplement is given as well as info that *The Warrior's Code* module is released. Still no word on the promised solo-play adventures.

## TIME MEDDLERS

Issue #4 ([date unknown] c. April 1987)

With work by Steven Dieter

- *DDWRPG did not have access to this issue for review.*



ENLIGHTENMENT ISSUE #20

## ENLIGHTENMENT

Issue #20 (May/June 1987)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 7

- News that the FASA *Doctor Who* RPG has been discontinued and a suggestion to write the company to voice one's disapproval. An announcement that Zen Faulkes, in conjunction with *Time Meddlers* is preparing to release the *Desert of Tears* module. Also submission guideline info is available from *Time Meddler's* editor Mark McMillan in Ontario, Canada.

## INTERVENTION

Issue #1 ([date unknown] c. 1987)

With work by Michael Hopcroft (Portland, Oregon, USA)

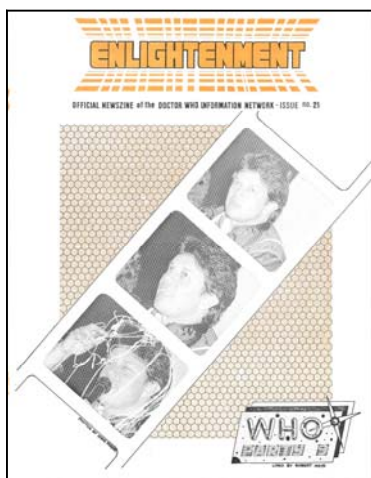
- *DDWRPG did not have access to this issue for review.*

## TIME MEDDLERS

Issue #5 ([date unknown] c. July 1987)

With work by Steven Dieter

- *DDWRPG did not have access to this issue for review.*



ENLIGHTENMENT ISSUE #21

## ENLIGHTENMENT

Issue #21 (July/August 1987)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 8

- Re-announcement of the FASA game's cancellation. Also features a reminder that the *Desert of Tears* module will be released very soon. The column features the discovery of another *Doctor Who* RPG fanzine named *Intervention* and produced by Michael Hopcroft of Portland, Oregon, USA. Announcement that issue #5 of *Time Meddlers* is now out. The article gives a recap of all FASA *Doctor Who* RPG products released. The article also reminds readers that the *Doctor Who* game was first announced in FASA's 1984/85 catalog . The article reminds us that The Sontarans and Gallifrey supplements are still due to be released [though both titles would never make it to the printer]. A quick comparison in the number of releases for FASA *Doctor Who* RPG versus their *Star Trek* RPG is made to give an idea of how well the Who game was supported during its run.

## DESERT OF TEARS

([date unknown] c. Fall 1987)

Written by Zen Faulkes (for Time Meddlers)

- A full length adventure module

- *DDWRPG did not have access to this issue for review.*



## INTERVENTION

Issue #2 ([date unknown] c. 1988)

With work by Michael Hopcroft (Portland, Oregon, USA)

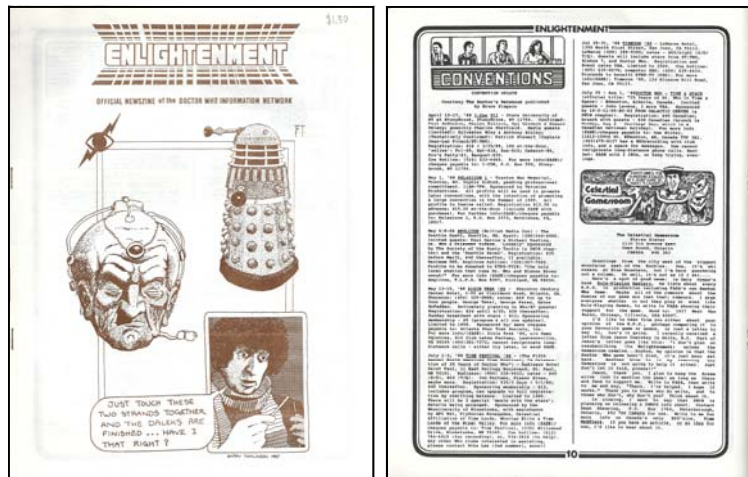
- *DDWRPG did not have access to this issue for review.*

## TIME MEDDLERS

Issue #6 ([date unknown] c. 1988)

With work by Steven Dieter

- *DDWRPG did not have access to this issue for review.*



ENLIGHTENMENT ISSUE #25

## ENLIGHTENMENT

Issue #25 (March/April 1988)

“The Celestial Gamesroom”

Written by Steven Dieter (for the Doctor Who Information Network)

Page 10

- This issue points out that Gary Gygax’s newly released book *Role-Playing Mastery* has a list of all RPGs in production and it still includes FASA’s *Doctor Who* RPG. There is encouragement to still write FASA to support the game. A letter from a fan who says they will no longer subscribe to *Enlightenment* if there is no “Celestial Gamesroom” column is mentioned as well as the fact that DWIN is beginning to write up a DDWRPG info sheet. More information on the *Time Meddlers* ‘zine is also available if readers write in to the column.

## INTERVENTION

Issue #3 ([date unknown] c. 1988)

With work by Michael Hopcroft (Portland, Oregon, USA)

- *DDWRPG did not have access to this issue for review.*



TIME/SPACE VISUALIZER  
ISSUE #8

## TIME SPACE VISUALIZER

ISSUE # 8 (Vol. 2 Issue 2 - July/August 1988)

“The Doctor Who Role Playing Game” Review

Written by Paul Scoones (for the New Zealand Doctor Who Club)

Pages 16-17

- A review that explains the basics of role-playing games as well as an overview of the FASA *Doctor Who* role-playing game itself. The review is somewhat critical of the game saying that all sorts of errors are exposed once a Who fan gets deeper into the game. Such errors include dates for televised adventures and *The Master* supplement’s assertion that the Master and the Meddling Monk are the same person. The game’s reliance on combat and an encouragement of xenophobia are criticized. Author Paul Scoones mentions that in his own games he has adapted the system and made good adventures. The game has potential, but to be excellent a revision is needed.

## TIME MEDDLERS

Issue #7 ([date unknown] c. 1988)

With work by Steven Dieter

- *DDWRPG did not have access to this issue for review.*

## INTERVENTION

Issue #4 ([date unknown] c. Fall 1988)

With work by Michael Hopcroft (Portland, Oregon, USA)

- *DDWRPG did not have access to this issue for review.*

## TIME MEDDLERS

Issue #8 ([date unknown] c. Fall 1988)

With work by Zen Faulkes, Mark McMillan

- *DDWRPG did not have access to this issue for review.*

## DWIN INFO SHEET

"The Doctor Who Role Playing Game" ([date unknown] c. Summer 1988)

Written by Dean Shewring and Zen Faulkes (for the Doctor Who Information Network)

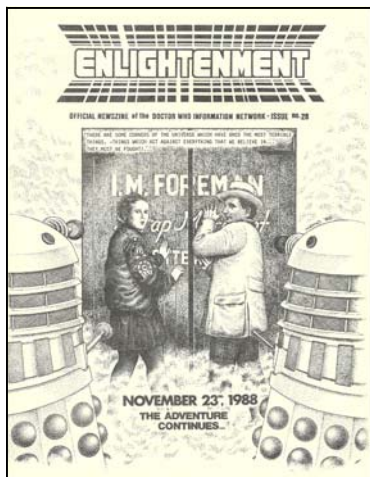
- *DDWRPG did not have access to this issue for review.*

## TRAVELOGUE

Issue #1 ([date unknown] c. Summer 1988)

With work by Zen Faulkes

- *DDWRPG did not have access to this issue for review.*



ENLIGHTENMENT ISSUE #28

## ENLIGHTENMENT

Issue #28 (September/October 1988)

"Matrix: Information Department"

"The Celestial Gamesroom"

Written by Steven Dieter and Zen Faulkes (for the Doctor Who Information Network)

Page 4,7

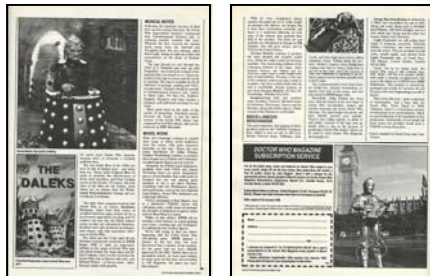
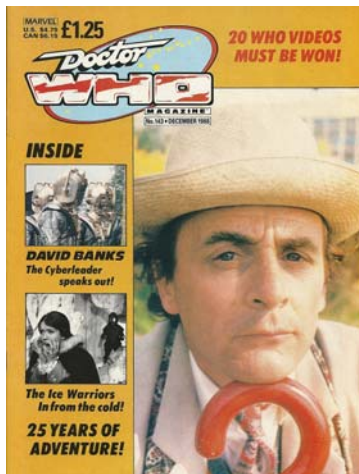
- Announcement of the availability of the DWIN info sheet on the game. Mention that *Intervention* Issue #4 is recently released, and that *Time Meddlers* issue #8 is out. Zen Faulkes' review of the City of Gold module is presented as worthwhile.

## TRAVELOGUE

Issue #2 ([date unknown] c. Winter 1988)

With work by Zen Faulkes

- *DDWRPG did not have access to this issue for review.*



DOCTOR WHO MAGAZINE  
ISSUE #143

## DOCTOR WHO MAGAZINE

ISSUE # 143 (December 1988)

"TARDIS Fillers - Merchandise Report" Article

Pages 15-16

- DWM says they are "still trying to find out what's happening with the... game". They had planned to feature an article on the game last year but learned that a number of the modules for the game had not been officially approved by the BBC. "Rather than run an incomplete article we have been waiting for more news on this item" but now it appears to be discontinued. With a complicated game system, they say in never caught on with gamers despite potential. It was distributed in the UK by TM Games.





### DOCTOR WHO MAGAZINE ISSUE #144

### DOCTOR WHO MAGAZINE ISSUE # 144 (January 1989) "Model Makers" Article Pages 15-17

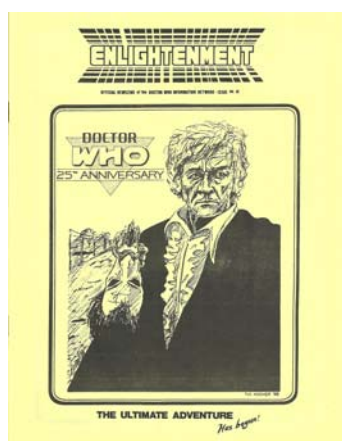
-A fairly in-depth article on how to paint *Doctor Who* role-playing game miniatures. The article covers prepping, priming, highlighting and painting figures. It also gives a current models checklist (revealing that the Citadel/FASA figures are no longer available in the UK), but mentions that the John Fitton Fine Arts Castings, the plastic Games Workshop *Daleks & Cybermen* set is available, and that Citadel miniatures for *Warhammer 40K* fit the bill for most games.

### TRAVELOGUE

Issue #3 ([date unknown] c. 1989)

With work by Zen Faulkes

- *DDWRPG did not have access to this issue for review.*



### ENLIGHTENMENT ISSUE #32

### ENLIGHTENMENT

Issue #32 (May/June 1989)

"Classified..."

(for the Doctor Who Information Network)

Page 15

- Issue features the announcement of release of Zen Faulkes' *Sign of Ibis* full length adventure module and of his *Travelogue* fanzine issue #4

### SIGN OF IBIS

([date unknown] c. Summer 1989)

Written by Zen Faulkes

- A full length adventure module

- *DDWRPG did not have access to this issue for review.*

### TRAVELOGUE

Issue #4 ([date unknown] c. Summer 1989)

With work by Zen Faulkes

- *DDWRPG did not have access to this issue for review.*



### ENLIGHTENMENT ISSUE #33

### ENLIGHTENMENT

Issue #33 (July/August 1989)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

Page 8

- Re-mention of the Faulkes' releases of *Sign of Ibis* and fanzine *Travelogue* Issue #4. Author Steven Dieter also mentions he is working on an adventure set in the Loire Valley in France. He also mentions items he would like to see to support the game in the future.

The listing that we provided on the following pages reveal that there was a lot of contemporary support of interest for the FASA *Doctor Who* role-playing game. There are some interesting trends that are seen when looking over the opinions and information about the game. Here are some things that are notable and should be considered in regards to the FASA *Doctor Who* RPG.

- **FASA's plans for the game were rather extensive.** From the very beginning in the NADWAS article that pre-introduced the game there were numerous supplements and modules planned for the game. Even near the end of the game's run in 1987 FASA's catalogs were still promising support materials for the game (which were never printed).



FASA DOCTOR WHO RPG CHARACTER SHEET

- **Initial reviews of the game were very positive, and over time the reviews became more critical.** Later reviews faulted FASA's narrative and canonical decisions in regards to the *Doctor Who* universe. Often these were small criticisms in the grand scheme of the game and its system. Accusations that the game is combat oriented just because the combat system was detailed in this area is a famously unfair criticism, as how the game is played is dependent on the Game Master and players. Other prevalent criticisms include disagreement that the Master and the Time Meddler are the same person as posited in *The Master* supplement, or disappointment in the suggestion that the Master saved Adric from the Cybership before it exploded in "Earthshock". Almost all of the items that are criticized in the game can be simply ignored if one chooses to do so. But it should be remembered that fans in general were becoming more and more critical of the show as well in the mid to late 1980s and therefore negativity and harsh criticism were almost the norm in fandom in this regard.

- **The real cause for the game's demise was the end of the license coupled with FASA's success with its home-brewed games such as *Battletech*.** With the *Doctor Who* series going on hiatus for 18 months at the exact time the game was released surely limited sales. The show was generally not in the public consciousness in the UK, and in the USA the series was in terminal reruns that had aired for years (with no new *Doctor Who* to be released due to both the hiatus, and the longer-than-a-full-year delay before new episodes would be screened). In general, no new *Doctor Who* limited interest in the game. But this alone did not affect the game's future. FASA had success with their own, unlicensed, products, they could develop those lines without losing part of the profit in licensure fees. Thus it serves as a context for fans of the Cubicle 7 *Doctor Who—Adventures in Time and Space* RPG that they should be happy that the series is currently airing, thus making the game relevant, and that supporting the game and ensuring it does well for Cubicle 7 is part of the way to ensure that the line continues and grows.

- **The internet helps support RPGs.** Back in the 1980s, there were few fanzines or sources of information that would support a role-playing game. If one did find an article, one had to purchase the magazine or fanzine. Often it was months after that issue's release that an interested gamer might find out that an article or information had been released, and often only if they were clued in through a fan network. Getting past issues of magazines was also near impossible as there was no on-line ordering or eBay to see if one could hunt down the previous release. This means that many of the existing sources were rather rare. Modern RPG gamers are blessed that there are numerous blogs, websites, and electronic fanzines that support their interests in gaming. More content that supports the *Doctor Who* RPGs is generated in one month on the internet compared to all of the print materials we could find from the five year span ending the 1980s. This should also be incentive for current *Doctor Who* RPG gamers to share their information and scanned articles with the rest of the gaming community for the enjoyment of all.

Since we first started this article for this issue we were fortunate enough to make contact with Steven Dieter who wrote the *Enlightenment* "The Celestial Gamesroom" column and was a contributor to the *Time Meddlers* fanzine. We hope to interview him and learn more about his contributions to these productions from him and pass the information forward in another issue. As we mentioned at the start of this column, if you know of any material that we may have missed, or can shed some light on other entries that we included, please contact us so that we can share that information with all of our readers and community. Contact us at [seidler@msoe.edu](mailto:seidler@msoe.edu).







DIFFERENT VIEWS OF THE FASA DOCTOR WHO MINIATURES BOX

## A COMPLETE LOOK AT THE FASA MINIATURES

FASA released a special line of 25mm miniature figures that were intended for use with the *Doctor Who* role-playing game. These figures were released in both the US and in the UK. The figures were originally sculpted in the UK. In the UK the minis were released by Citadel in cooperation with FASA in bubble packaging and cast in white metal (also known as pewter) with the miniatures having slots on the bottoms of the figures to fit on hexagonal bases. In the USA, the figures were released by FASA themselves, but the figures were cast in Canada by the RAFM company. Rather than being pewter they were cast in lead (lead being a cheaper metal to use and also not restricted at the time in the USA) and the figures came with metal bases on the figure rather than slots to attach to a separate base.



ABOVE: PAINTED UK SET; BELOW: ORIGINAL US SET



The following is the listing for the FASA released *Doctor Who* 25mm lead miniatures. They each came in a cardboard box that was shaped like a small TARDIS. The miniatures were released by FASA, and manufactured by RAFM (made in Canada). They were designed by Citadel Miniatures, a division of Games Workshop Ltd. (of Eastwoods ,Notts, England). While we covered miniatures in DDWRPG Issue #13, we present for you here each of the sets of American FASA *Doctor Who* miniature sets, along with photos of each.

### THE FIVE DOCTORS

(Chicago: FASA, 1986)

FASA # 9501

Original Price: \$8.00

- Contained five figures: Hartnell, Troughton, Pertwee, T.Baker, and Davison.



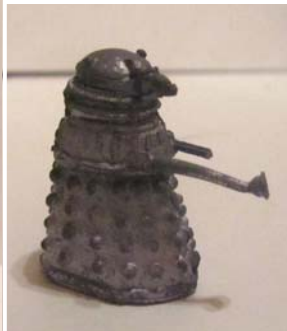
### COMPANIONS SET #1

(Chicago: FASA, 1986)

FASA # 9502

Original Price: \$4.50

- Contained three 3 figures: Sarah Jane, Leela and Adric.



### DALEKS

(Chicago: FASA, 1986)

FASA # 9503

Original Price: \$6.00

- Contained 3 identical figures which required assembly each in three parts: the base (with the balls), the middle section with gun and sucker arm, and the head with eye stalk and lights.

- The Daleks were sculpted by Alan Merret. [Sculptor not named on box but sculptor name is on the Citadel 'Daleks & Cybermen' box -- the original manufacturer of the figures]

- It is believed the price was higher for the Daleks than for other figures because of royalty payments to Terry Nation's estate and amount of lead used for the figures



### CYBERMEN

(Chicago: FASA, 1986)

FASA # 9504

Original Price: \$4.50

- Contained three figures: Cyberman holding blaster up, Cyberleader pointing, and Cybermen with both arms outstretched to sides.

-The Cybermen were sculpted by Michael and Alan Perry. [Sculptors not named on the box but sculptors names are on the Citadel 'Daleks & Cybermen' box -- the original manufacturer of the figures]





### THE BRIGADIER AND U.N.I.T. TROOPERS

(Chicago: FASA, 1986)

FASA # 9505

Original Price: \$4.50

- Contained three figures: A soldier with beret carrying a rifle, the Brigadier with riding crop, and a soldier with beret shooting a rifle.



### SGT. BENTON AND U.N.I.T. TROOPERS

(Chicago: FASA, 1986)

FASA # 9506

Original Price: \$4.50

- Contained three figures: a soldier with no headgear carrying rifle, Sergeant Benton with pistol, a soldier without headgear shooting rifle.



### PLAYER CHARACTER TIME LORDS

(Chicago: FASA, 1986)

FASA # 9507

Original Price: \$4.50

- Contained three male figures: one holding a ball (grenade?) one with top hat and cane, and one pointing.

- Set was called "Player Character Time Lords, Male" on both the orange FASA product form dated effective through July 1 (1986) and the white FASA product form dated effective through October 1 (1986).



## TEMPORAL MARAUDERS

(Chicago: FASA, 1986)

FASA # 9508

Original Price: \$4.50

- Contained three male figures: one holding rifle at port arms, one wearing helmet holding pistol, and one holding rifle and running.
- These figures were re-released by Citadel Miniatures as part of their *Warhammer 40,000* game.



## ICE WARRIORS

(Chicago: FASA, 1986)

FASA # 9509

Original Price: \$4.50

- Contained three figures: an Ice Warrior with arm outstretched shooting, an Ice Lord, and an Ice Warrior with its hands above its head.



## PLAYER CHARACTER TIME LORDS SET #2

(Chicago: FASA, 1986)

FASA # 9510

Original Price: \$4.50

- Contained three male figures: one holding duffle bag, one resting arm on umbrella, and one with long hair holding a flower and a pistol.





### THE MASTER, DAVROS, AND A DALEK

(Chicago: FASA, 1986)

FASA # 9511

Original Price: \$4.50

- Contained three figures: Davros, the Master, and a Dalek with a claw arm.



### COMPANIONS SET #2 W/ K-9

(Chicago: FASA, 1986)

FASA # 9512

Original Price: \$4.50

-Contained three figures: Jo Grant, Romana I, and K-9.



### PLAYER CHARACTER TIME LORD SET #3

(Chicago: FASA, 1986)

FASA # 9513

Original Price: \$4.50

-Contained three male figures: one holding a teddy bear in one hand and a pistol pointed in the air in the other, one in Renaissance clothes holding a sonic screwdriver in his left hand, and one in a marching band costume holding a boom box radio.



## SEA DEVILS

(Chicago: FASA, 1986)

FASA # 9514

Original Price: \$4.50

- Contained three figures: a Sea Devil holding a gun, and two identical Sea Devils with their arms in the air.
- The UK figure set included a Sea Devil figure not released in the US, a Sea Devil with an arm outstretched.

The FASA *Doctor Who* figures were popular sellers in the US and sets that featured the Five Doctors were very hard to find as they were clearly the most popular

## LEAD ROT



**FIGURE ON THE LEFT HAS LEAD ROT (A DARK OXIDIZED POWDER LIKE SUBSTANCE IS FOUND ON THE FIGURE'S SURFACE); THE FIGURE ON THE RIGHT IS CLEAN, SHINY AND FREE OF LEAD ROT**

Many of the American FASA *Doctor Who* miniatures were prone to lead rot, a condition that ruins the figures and causes them to oxidize. An online explanation of the process is described as: "The chemical process is: Acetic and some other acids, in the presence of carbon dioxide, catalyze with lead to produce lead acetate and lead hydroxide. Lead acetate and lead hydroxide together react with carbon dioxide and form lead carbonate. Lead carbonate then releases acetic acid and the process becomes self-sustaining. It is important to recognize that the formed lead carbonate is not just a substance clinging to the surface of a casting, it is the surface of the casting transformed to powder. For practical purposes, a portion of the lead is gone and lead carbonate is left in its place. The lead carbonate releases acetic acid which can continue the process until the lead part is progressively consumed from the outside, inward.

The purity of the lead dictates the susceptibility of the item. Pure lead is very susceptible to it. On the other hand, most miniatures are either lead mixed with some amount of tin or some amount of zinc, if I remember correctly. Pewter is far, far less susceptible to this than, say, pure lead." [SOURCE: <http://lists.firedrake.org/gzg/200206/msg00408.html> ]

Vinegar, hardwoods, glues, enamel paint, and even the cardboard that many miniatures came packaged in contain acid that causes lead rot. The best way to prevent lead rot is to keep the miniatures in a well ventilated area and away from acid. Shellacking or sealing (especially painting and sealing) miniatures is usually one of the ways to protect figures from the effect.

To learn more about lead rot, visit these resources:

<http://mikemonaco.wordpress.com/2010/04/14/the-heartbreak-of-lead-rot/>

<http://realm-of-lead-addiction.blogspot.com/2008/08/lead-rot-101.html>

<http://theminaturespage.com/boards/msg.mv?id=152257>





US FASA MINIS OFTEN HAD A FOAM PAD FOR PROTECTION

and would often sell out almost immediately when appearing in stores. The line's special non-series figure sets ("Player Character Time Lords") proved the least popular with sets still regularly found for sale even after 25 years. Inside most sets, a foam pad was found at the top of the box to provide protection for the miniatures in travel.

The UK line of figures featured two miniatures that never made it to the US. A third Sea Devil sculpt (with an outreached arm) and a Turlough companion miniature were both never released in the US. The reason for the lack of US release of Turlough or the third Sea Devil is at this time unknown.

The FASA *Doctor Who* miniatures (both the US and the UK lines) are still sought after by gamers and collectors, though they are now very hard to find.



TURLOUGH FIGURE ONLY RELEASED IN THE UK

Individual miniatures painted by Mark at: <http://www.artwho9figurepainting.co.uk>



UK SEA DEVILS PACK



THE SEA DEVIL WITH ARM OUTSTRETCHED WAS ONLY RELEASED IN THE UK  
(On far right of top row, and far left on bottom row)

## INTERVIEW WITH GUY W. McLIMORE JR.: CO-DESIGNER OF THE FASA DOCTOR WHO RPG

Our editorial staff were fortunate enough to interview Guy W. McLimore Jr. one of the primary writers of the FASA *Doctor Who* role-playing game and extensively document the full exchange a number of years ago. The interviews were done by e-mail over various dates from 22 January 1998 to 20 July 1999 when the *Doctor Who* RPG was only 13 years old. The *Doctor Who* gaming community is lucky to have this interview due to the clarity of

memory of involvement with the game at that time.

Guy McLimore is best known for his extensive work on role-playing games including designing the FASA *Star Trek* RPG as well as supplements such as *The Klingons*, *The Romulans*, *The Triangle* and *Trader Captains and Merchant Princes*. He co-wrote part of the *Advanced Dungeons & Dragons* adventure module "WG-7 Castle Greyhawk" (though not the section that features references to *Doctor Who* -- see DDWRPG Issue #16). He also wrote the *Top Secret S.I.* module "Orion Rising". Other work includes *Mekton Empire* for R. Talsorian Games, and co-designing no less than three game systems to include the *PlainLabel Game System*, *Pocket Fantasy System*, and *Simply Roleplaying! RPG System*.

For the *Doctor Who* RPG Guy McLimore worked on the game's core rulebook as well as *The Daleks* supplement. For a detailed look at the Guy's contributions to the *Doctor Who* RPG, we present this detailed interview.



GUY W. McLIMORE JR.

### DDWRPG: Can you tell us what involvement you had in writing the FASA *Doctor Who* Role-playing Game?

GUY W. McLIMORE JR.: Just to start things out, my involvement with FASA's *Doctor Who* RPG started while Greg [Poehlein], David [Tepool] and I, under the collective company name "Fantasimulations Associates", were developing the *Star Trek* line of products for the company. FASA had obtained the license for *Doctor Who* in the US and planned to follow up *Star Trek* with a *Doctor Who* game line, which was assigned to a different design team while we were busy on *Star Trek* related products.

During the development, FASA's Jordan Weisman asked us to come on board because the original system designers had run into problems putting together some key systems. FASA asked us to read over the manuscript for the basic game rules and suggest where "holes" in the systems might be plugged.

Though we were fans of the series from convention viewings, the series had never been shown on any of our local stations, so we arranged to borrow video tapes from contacts we had made in fan circles to research the details of the show. (Fortunately for us, the series was purchased by our local PBS affiliate by the time the first printing of the game came out!)

Among the things we found lacking in the original manuscript was a coherent time travel "mechanic" for the game and rules for the use of the TARDIS chameleon circuit (which of course never worked right in the Doctor's own TARDIS, but would be operational in others). We created the sections of the basic game dealing with TARDIS operation and a number of other game enhancements. By the time we were done, we had written nearly a quarter, perhaps more, of the final manuscript and consulted heavily on the rest.

Jordan also planned a promotional booklet to introduce the game. He wanted a fictional vignette to introduce each section of that booklet, relating to the portion of the rules that section discussed. I came up with an original Time Lord character and his Earth-born companion for these fiction pieces, and I had a lot of fun writing them. The Time Lord was a somewhat prissy type, named with a near-unpronounceable multisyllabic Gallifeyan name that his companion shortened to "Stan", while his companion was a young woman nicknamed "Tabby" who was following in the footsteps of her deceased father, a notorious gentleman cat burglar. Instead of using the story segments in the promo booklet, FASA decided to move them into the rulebook as an illustration of how character creation and play was accomplished. (I've always liked Tabby and Stan, two of my favorite characters to this day.)



Since we had been successful with the completion of sections of the basic rules, FASA gave us the assignment to write the first major supplement, dealing with the Daleks. We distilled down the known history of the Daleks from the various episodes about them, and filled in the gaps in their historical timeline with speculations and new material created for the game (including several run-ins with Stan and Tabby throughout history). Though we read and sometimes commented on material after that, we were not the primary designers or editors on other *Doctor Who* projects, as I recall. (*The Cybermen* supplement may have had some of our material, but it's been so long I can't be certain. I don't have my copy at hand to refresh my memory.)

One humorous anecdote involving the *Doctor Who* project comes to mind. Well before the game was finished Jordan Weisman showed me a copy of FASA's catalog for the upcoming year, which had just been printed and which detailed some of the new releases including the *Doctor Who* game. Each major catalog entry had a one-paragraph fictional vignette from the game's storyline. I pointed out to Jordan that there was a somewhat glaring error in the one for *Doctor Who* -- which depicted a number of Daleks descending the stairs in front of the White House! I gently reminded Jordan that Daleks travelled in wheeled conveyances that could not navigate stairways. (Whoever wrote the ad copy had evidently not been a fan of the series!) I think it was this incident that prompted him to bring my partners and I into the project!

**DDWRPG: Thank you for the names of your co-designers (Greg Poehlein and David Tepool). Can you tell us what they each worked on regarding the Doctor Who RPG?**

GWM: Our working relationship was such that I don't recall for sure who did what. Everyone commented and revised everything. I recall that Greg and I were more central to the *Doctor Who* stuff than David, as he was working on the *Star Trek* ship combat stuff very heavily. Normally, I wrote final drafts of everything, and I think that was the case on the *Doctor Who* material.

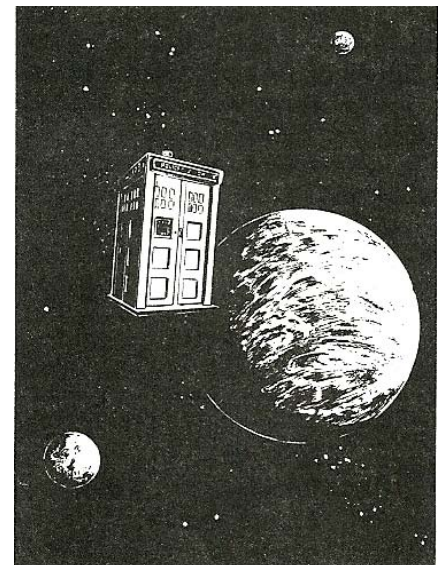
**DDWRPG: Was it an intentional decision to mirror the Doctor Who RPG on the existing Star Trek system? Who decided the move away from Star Trek's percentile system to the non-percentile system seen in the Who RPG?**

GWM: My understanding was that it was intentional to make *Doctor Who* look somewhat like *Star Trek*. For the motivations behind the changes, you'd have to ask the design team, but one element of the decision may have been (and this is just my speculation) that the contract with Fantasimulations Associates called for us to receive royalties on any material that used our game systems created for *Star Trek*. By changing those systems, they didn't have to pay us.

**DDWRPG: Were you angered or perhaps surprised that the system mirrored the one that you had help design for the Star Trek game? Were there any parts of the Doctor Who system that you felt were originally well written and did not need to be changed?**

GWM: I didn't feel then that the system Mike Bledsoe and John Wheeler chose to use for *Doctor Who* was significantly "better" than what we'd originally done for *Star Trek*. I still don't. I think the changes were mainly to differentiate the games and perhaps to satisfy John's sense of order. I'd worked with John on the second edition of the *Star Trek* game (he edited it and rewrote a lot of the verbiage, though he did not significantly change the systems), and he had very definite ideas of how things should be organized. I don't know for sure, but I suspect the "Attribute Performance Level" and "Skill Performance Level" systems were his. I'm sure the breakdown into the three manuals was his -- it was very similar to what he wanted done with the second edition of *Star Trek*. I had no input into those decisions for *Doctor Who*.

I haven't seen John in many years. He suffered a severe heart attack at one point and pretty much retired from the gaming scene not long after that. [DDWRPG Ed. Wm. John Wheeler passed away in 2008]





THE THREE FIRST EDITION CORE RULEBOOKS

books, even given the choice.

**DDWRPG: Did Mike Bledsoe come up with the main game system for the Doctor Who RPG [the interaction matrix, the 2D6 system, the level I-VII stats system, etc.?)**

GWM: Yes, Mike was the "primary designer", or at least is credited as such. I suspect that Jordan Weisman and others at FASA had a lot of input, though.

**DDWRPG: Were there any other direct contributors? Can you identify who else wrote which other parts specifically?**

GWM: No, I really can't. We were not present for most of that.

**DDWRPG: Did you find it difficult working with others on such a complex project?**

GWM: In this case, the only person I was really "working with" was long-time partner Greg Poehlein [of Fantasimulations Associates]. We got the project after Mike Bledsoe's part was done, and I don't believe we had any direct contact with him on it.

**DDWRPG: Would you rather have had carte blanche and written the system alone, or did you find it interesting and helpful to work as a member of the writing team?**

GWM: I'd ALWAYS rather have carte blanche. Unless people work together as tightly as Greg Poehlein and I do, design-by-committee is always inferior to a clear, focused design vision. (In my perhaps-less-than-humble-enough opinion ... )

**DDWRPG: Do you remember about what time this was when Fantasimulations Associates was brought onto the project? 1984? 1985?**

GWM: Honestly, I don't remember the dates we were first brought on, but it was only six months or so before the game came out. We were on very tight deadlines for the work we did. *[DDWRPG Ed. The game was released in late March 1985, so Guy McLimore's group joined the game design team in late 1984.]*

**DDWRPG: About how long was it between when you got the project and were expected to finish it? Two weeks? A month between deadlines?**

GWM: I'd say our contributions were completed in about a month, maybe a bit more or less.

**DDWRPG: Did it take a month of work with you working on it full time?**

**DDWRPG: Did you like the idea of a 3 manual split for Doctor Who?**

GWM: It can work, and was one approach for this game. These days, no, I wouldn't do it that way but at the time it was a viable alternative. I wasn't consulted on that decision.

**DDWRPG: Might you have combined the books into one game book?**

GWM: Under the circumstances, given a boxed set format, I think I probably would have stayed with 3





JORDAN WEISMAN

GWM: I wasn't a full time designer even then, but I put in time on it almost every day.

**DDWRPG: You mentioned Jordan Weisman and his involvement with the game (he is credited as the visual designer for the *Doctor Who* RPG)? What was Jordan Weisman's job/position at FASA?**

GWM: Jordan was FASA's chief operating officer (I don't know his exact title) at the time, though his father Mort was the chairman of the board and held the purse strings. Jordan and his partner Ross Babcock were the founders of FASA and ran the overall day to day operations. I am not sure about Ross, but Jordan spun off from the publishing end some time back and now heads up the division of the company that operates the computerized *Battletech* game simulation parlors. [DDWRPG Ed.: Since this interview in 1999, Jordan Weisman has worked

*for Microsoft Interactive, created Whiz Kid Games, currently is an adjunct faculty member at the University of Southern California, and continues to work on gaming related projects and design.]*

**DDWRPG: Was canonicity a concern when working on the *Doctor Who* game?**

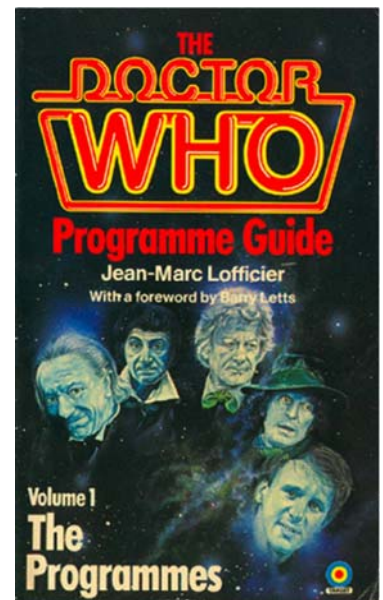
GWM: Oh, certainly! Like *Star Trek* fans, *Doctor Who* fans tend to be very big on continuity -- and like *Star Trek*, *Doctor Who* is full of continuity gaffes and "holes". But as is usual with an RPG universe, you can't stop with the canon alone. The canon follows one set of characters and shows you only what they see. We had to create a universe that OTHER characters could run around in, which means we had to fill in places that the series does not discuss specifically, and a lot of that we had to make up as we went along. When you do that, you try to create material that is in the SPIRIT of the original material, knowing that others will disagree with your choices.

**DDWRPG: Were there any elements of *Doctor Who* canonicity that bothered you when you were working on the game?**

GWM: I can't say that any of it "bothered" me. We ran into situations that were "traps" that could cause problems in a game environment. A lot of the TARDIS capabilities are like that. In *Doctor Who*, one could always claim that the Doctor's choices were limited in a situation because of his creaky old TARDIS. But things they did once for the sake of a plot line (like having the TARDIS able to occupy the same space as the Master's TARDIS in one episode) had to be dealt with in game terms because we knew the players would try them out sometime. Also, the Doctor often gets into trouble because his TARDIS has a "stuck" chameleon circuit. But some other character with a DIFFERENT TARDIS wouldn't have that problem, so we had to create rules for using the chameleon circuit, and reasons why it could go bad like the Doctor's did.

**DDWRPG: Who were the fan contacts that you had and how did they help you in the design of the game? Did they provide you with videos? Did they answer questions about the *Doctor Who* universe?**

GWM: Most were personal friends in Bloomington at Indiana University (where I went to grad school and got involved in RPGs) who were not primary *Doctor Who* fans, but who had access to tapes that we could borrow. They were not involved in the design process or used as primary sources. Much material came from the paperback guides to *Doctor Who* being published in England and sold over here. There were a couple of volumes that had episode guides and we used those to figure out where the major continuity-building episodes were. The only input anyone had into this was loaning us tapes, really.



**DDWRPG:** The paperback guide appears to be the Jean-Marc Lofficier book *The Doctor Who Programme Guide Vol. 1*. Is this the title you are thinking of? Lofficier also wrote a second volume called *Who's Who and What's What: The Doctor Who Programme Guide Vol. 2* that listed the name of most of the prominent people and events in the program. Knowing which resources you used helps determine a great deal about the history of the game and on what it was based.

GWM: Yes, I'm almost certain that we used those books to check facts, particularly on first and second season material, as we had no access to much in the way of tapes of those episodes.

**DDWRPG:** Did you use any of the semi-"historical" works such as Peter Haining's *Doctor Who: A Celebration* book?

GWM: I don't remember consulting that book, no.

**DDWRPG:** Did you use any fan materials for the background that you can remember?

GWM: No. On licensed projects, I always stay away from fan-produced material. One, it's not canon. Two, it's not owned by me and I am scrupulous about not violating the creative rights of another creator.

**DDWRPG:** Did you use any other resources? Videos? Books? Magazines? Interviews? Did you (or FASA that you know of) have any contact with the BBC production office? Did they give you any ideas or direction to the game, or perhaps let you know of upcoming events in the program?

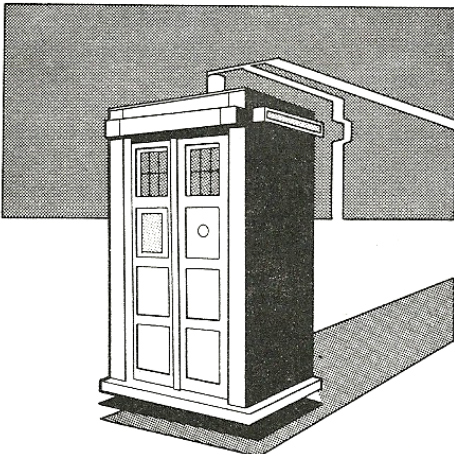
GWM: We (Greg and I) had no help at all from or contact with the BBC or the American distributors of the *Doctor Who* episodes. I can't say what assistance Mike Bledsoe or anyone else got, but I doubt it was much. Greg and I did read all we could get hold of about the series, particularly the American releases of the paperback novel adaptations.

**DDWRPG:** Where did you live at the time (as the local PBS station had just started carrying the program as the game was released)? Where do you live now?

GWM: Then and now, based in Evansville, Indiana -- at the southwestern extreme of the state right on the Ohio River bordering Kentucky. Our local PBS affiliate is WNIN.

**DDWRPG:** Did FASA's consultation of Fantasilimations Associates have to do with the history of *Doctor Who* or more on the actual design and mechanics of the game? Exactly which parts of the game did you help to work on?

GWM: We weren't brought in as consultants on the *Doctor Who* continuity -- more on the game mechanics and systems. To follow up on this, though, we had to be up to date on the continuity and we did our homework extensively. For more specifics on the systems, I'm going to have to take the time to look over the rulebooks again and perhaps consult with Greg and Dave a bit. (As I said, it's been a long time ... )



**DDWRPG:** To establish your background as far as familiarity with *Doctor Who*, before you became involved in the game, how had you seen the show? Were you fans of the program? Are you still [in 1999] fans of the show? What was your sci-fi fan background?

GWM: I am still fond of the show [DDWRPG Ed. As of 1999], but I rarely see episodes of it these days. (I still have some of the tapes, though.) I think I saw one or two episodes of the final season at conventions, and I, of course, watched the American TV movie.



I've been a science fiction fan since I was introduced to the field through Robert Heinlein's works in grade school, but I've not been involved in the usual fan activities much since I left graduate school. I get to a couple of SF conventions a year at most, but I still read a LOT and follow most SF mass media stuff. I was (and am) of course a big *Star Trek* enthusiast, though again I was never the rabid fan type that wore Vulcan ears at conventions and such. I did attend a lot of *Star Trek* conventions at one time in connection with promoting the game for FASA, but not as much these days, though I have run into Majel Barrett Roddenberry and *Star Trek*'s number one fan, Bjo Trimble, at GenCon and other conventions several times. I've never met any of the actors who played the Doctor, worse luck. (I was 20 feet from Tom Baker at an American convention once, and apparently missed meeting Jon Pertwee by 10 minutes years ago at a con appearance. That's as close as I got.)



**DDWRPG: What parts of the game do you remember having worked on? Also, do you remember any critical decisions that you might have made regarding a few of the rules that you did work on?**

GWM: I developed the TARDIS operation and repair systems for the game, including such stuff as the misjump rules. Most all of the stuff in Judging Time Travel and Judging TARDIS use is mine. I also wrote the fictional material about T.C. "Tabby" Fellowes and Alistanathcalebiviteth. (And yes, I had to look up the spelling just now on Stan's Gallifreyan name ... )

Greg Poehlein provided the world and civilization creation systems, lifted pretty much whole cloth from stuff done originally for *Star Trek*. I think he did the character stats for most of the series characters as well, pretty much single-handed. A lot of the "hardware" material on stuff like K-9 and dalekanium bombs was ours, too, I believe.

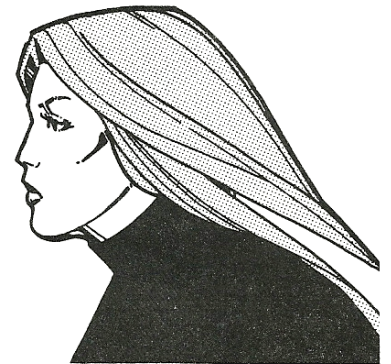
David Tepool is credited with the tactical movement system, and it is indeed pretty much lifted entirely from his work for *Star Trek*, but I don't think he personally did the adaptation for this game. I believe he was busy on other *Star Trek* projects at the time.

**DDWRPG: So roughly the materials in "The Game Operations Manual" pp. 62-73.**

GWM: All that is mine, with some edit and rewrite by John Wheeler, yes.

**DDWRPG: The story in "The Player's Manual" called 'Tabby Cats and Time Lords' on pp. 18-25 ...**

GWM: That's mine, too, with no rewrite that I can detect.



**DDWRPG: Was the section about creating player characters that included Tabby as an example yours or did someone else simply use your characters for that example? ("The Player's Manual" pp. 26-31)**

GWM: That's mine as well..

**DDWRPG: So Greg invented the civilization system/world log found in "The Game Operations Manual" pp. 8-18, and it was basically lifted from the Trek game?**

GWM: I think most of that's Greg's, though some pieces may have been Mike Bledsoe's as edited by Greg.

**DDWRPG: Greg also did the characters stats found in "A Sourcebook for Field Agents" pp. 58-64?**

GWM: Yes.

**DDWRPG:** Your group also contributed a number (or all-?) of the equipment items found in "A Sourcebook for Field Agents" pp. 48-57?

**GWM:** I think most of Judging Equipment Use is ours.

**DDWRPG:** Was the concept of "Gallifreyan Absolute Time" yours? It's mentioned in the section on TARDIS travel in "The Game Operations Manual" p. 67. This is by far the best explanation of Gallifreyan time we have encountered regarding *Doctor Who* and most fans now accept a similar theory. Fan usually use a modified version of this concept that says that because of the transduction barrier around Gallifrey, Gallifrey always exists in "real time" and when travelling to and from it time passes as does "real time" outside of the role-playing/television world. No one can travel to Gallifrey's past or future, only to its present which is the limit of future time as it exists.

**GWM:** I remember writing about it, but I don't know if it was original or if it was something implied by some of the source materials.

**DDWRPG:** Did you come up with the word "travordinates" [used on p.65 of "The Game Operations Manual" to describe travel through space and time]?

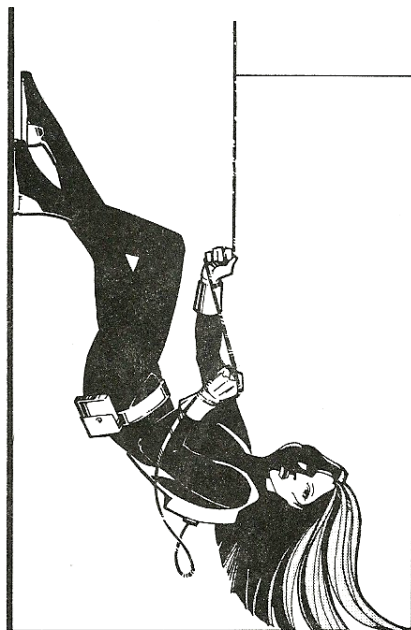
**GWM:** That sounds like something John Wheeler would have come up with, but I'm really not sure.

**DDWRPG:** So sticking to canon and interpreting it to fit together was your main approach (one that we find is usually the best way to approach the fictional realities of sci-fi). Was there anything in particular that was difficult for you to fit together in *Doctor Who*?

**GWM:** Time lines are very flexible in some cases in the Doctor's universe, and not so much in others. Explaining why you could change history sometimes and not others, and why you could meet yourself sometimes but not others was a major jump in logic, as I recall.

**DDWRPG:** Also, Tabby is used as the example character for describing verbal conflict ("The Player's Manual" p.33), Action Point use (p.41), Endurance (p.42) and Damage (p.43), to name but a few places in the three books. Did you write these sections or did the other writers simply borrow your character?

**GWM:** As I recall, I wrote all the Tabby examples. I think I noted while reading the material that it needed a consistent example and volunteered Tabby.



**DDWRPG:** We are quite familiar with the opening story that includes "Stan" and "Tabby" as well as the Master. Was the vignette ever used for promo purposes or only included in the book?

**GWM:** As I recall, it was only published in the rulebook.

**DDWRPG:** As a personal note, we always felt this story was a good bridge between the concepts in role-playing and the world of *Doctor Who*.

**GWM:** Thanks! As I said, the characters were and are favorite creations of mine.

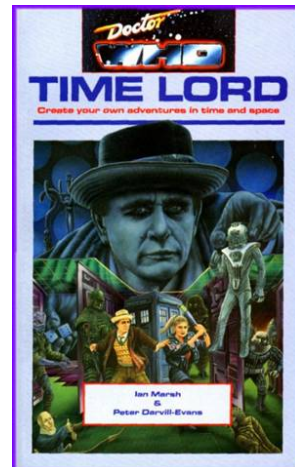
**DDWRPG:** Also, was it your idea to include the Stan and Tabby history in the rules or FASA's (some players we have interviewed felt the inclusion of non-canonical *Doctor Who* elements made the game somewhat hard to follow or felt those inclusions were inappropriate)?



GWM: I believe it was Jordan Weisman's idea to use the Stan and Tabby material in the game, as it was presented. As far as "non-canonical elements", when developing a role playing system from an existing fictional universe, that's pretty much unavoidable, assuming your players are going to have the option of playing characters not portrayed in the canon. One of the basic assumptions of the *Doctor Who* RPG was that not everyone would want to play the Doctor and his companions. In point of fact, I found that games featuring the Doctor tended to be dominated by the player in that role, giving the companions little to do but stand around and be awed by his magnificence!

The game was intended to allow you to create other Time Lords and their companions who would not be restricted in what they could and could not do by the Doctor's own timeline. This was especially necessary in this case because the various episodes of the series leave little room for adventures to occur "between" the ones portrayed in the series itself. Changes of companions, regenerations, and other "milestones" all happen on-camera, and the series strings together as one long story quite tightly, especially during the Tom Baker years.

**DDWRPG: A good observation, and excellent evidence for the direction that the FASA game took. It is interesting to note that the other *Doctor Who* related RPG that came out (*Time Lord* by Ian Marsh and Peter Darvill-Evans) was written after the end of the [original] series and at a time when the canon was established (the show had been off the air for two years when their game was published in 1991). Also there was at the time a big push in publishing (that still continues) to find the gaps between the various *Doctor Who* shows and write stories (or in the case of RPGs, adventures) that occur between the series' shows.**



GWM: It helps to have the perspective of time on a series that is essentially over, as they had on *Time Lord* and we had when we first tackled *Star Trek* (before the movies and *Star Trek: The Next Generation*, etc. came along to make it complicated again). The *Doctor Who* episodes are pretty "tight", in that many of them obviously occur one right after the other, not leaving much "subjective" time for other adventures.

Stan and Tabby illustrated how other Time Lords might be running around encountering some of the same sorts of problems and nemeses the Doctor ran across. That's why I worked a few of Stan and Tabby's fictional adventures into the FASA "timeline" -- to show how a Game Master could work his game characters into the "history of the universe", as portrayed in the *Doctor Who* TV series.

**DDWRPG: This seems to be the most sound decision in regards to game play. Obviously the show was still going on, and thus anything that was televised became canon and in turn would affect the "Whoniverse" that the game was being played in. The game was designed to allow players access to the universe and monsters of *Doctor Who* not necessarily that they play the Doctor and invent their own adventures (though this is possible, it doesn't seem to be the best scenario for role-playing). Is there anything else you would want to add to this regard?**

GWM: I've always felt that playing original characters is usually preferable to playing canonical characters in licensed universes like this. It is tougher in *Doctor Who* because the Doctor is a unique sort of rogue (from the viewpoint of the Time Lords of Gallifrey). Jordan Weisman has to be credited with the idea to make player characters "agents" of the Celestial Intervention Agency, to give them an excuse to be gallivanting around space-time in a TARDIS. It's a stretch of the idea as presented in the episodes, but it's the only thing that makes other Time Lords and companions possible.

**DDWRPG: Many find the inclusion of Stan and Tabby's adventures to be helpful to understanding the mix between role-playing and the actual canon of *Doctor Who*'s fictional history. This of course was helped by our own personal familiarity with both the show and role-playing. However, at the time there were not very many books out on the history of *Doctor Who*. Many fans were looking for anything published at the time to help them learn about the show (especially in the US where *Doctor Who* was growing hugely popular then [1985-6]). As you**

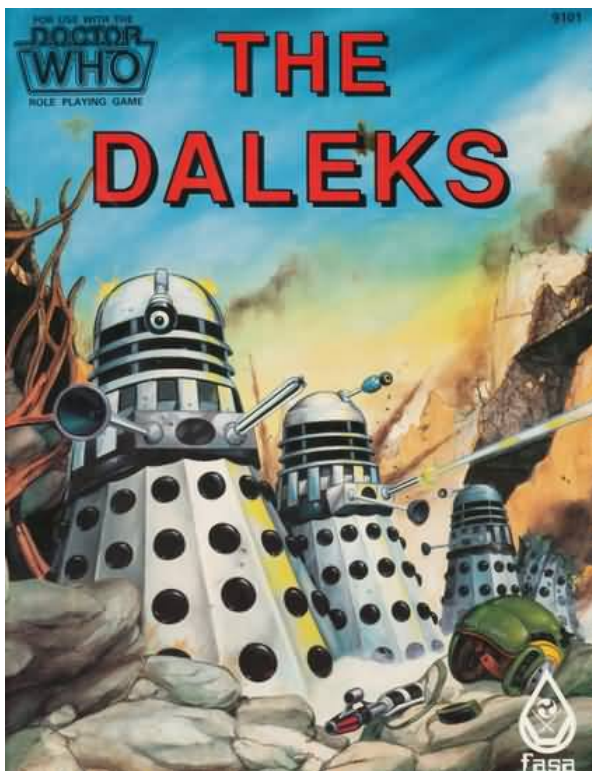
mentioned before, your main sources of continuity seemed to be the books you looked at (most probably the Jean-Marc Lofficier books) which were some of the very few published works on the show's continuity at the time. We have found that some people looked to the RPG books to learn more about the new show they liked, and thus not being able to tell the difference between the canonical elements and the added fictional elements had a difficult go of it. In the long run, some fans expressed embarrassment because they quoted to their friends the timeline included in the game which later turned out not to be part of the show at all. Some others have suggested that the added Stan and Tabby timelines (as well as the timelines of other Time Lords later included in expansions) should have been italicized to separate them from the shows established points of continuity. Any opinions on this?

GWM: Maybe, but we felt that our target audience either KNEW what was and was not canonical (at least as well as we did, if not better) or simply wouldn't care as long as we did not violate the SPIRIT of the material. Some people STILL quote sections of what we did for *Star Trek* to fill gaps in the known history of the Klingons, Romulans, etc. -- even though later Paramount material contradicts it. Other people seem to be downright hostile that we didn't accept their favorite *Star Trek* novel as being canonical. You can't win either way. But you HAVE to fill in gaps with "best guess" material when the questions are important to how player characters interact with the universe in question.

**DDWRPG: Do you know why the cover art changed (first being a painting of the Doctor and Leela and then later the photo of them)--also the books inside changed from white (with info and pictures of the 6th Doctor), to a smooth brown printed cover (with no 6th Doctor photos, and later a Victorian look and brown covered (also with no 6th Doctor photos)?**

GWM: The FASA folks wanted to center on the Tom Baker incarnation because this was the version of the Doctor they were most familiar with, and expected most others to recognize. They didn't have access to the amount of photos they wanted in time for the first printing, as I recall. The 6th Doctor may not have been covered by their original license, and was removed later because the licenser objected -- but that's a guess on my part based on the fact that they had similar problems with paramount over *Star Trek* from time to time.

**DDWRPG: Do you know anything about the Solo-Play adventure books ("Rebel's Gamble" and "The Vortex Crystal"? Was Fantasimulations Associates ever involved with them at all?**



GWM: No, we had no involvement with those.

**DDWRPG: Did you work on *The Daleks* supplement at the same time as the regular game (before the game's release) or after the *Doctor Who* RPG was published?**

GWM: We started on *The Daleks* only after the RPG rules came out. Again, we were on fairly short deadlines as FASA wanted to get that supplement out as soon as possible. We may have discussed it before the release of the RPG, but I'm pretty sure we didn't work on them concurrently.

**DDWRPG: Did you have carte blanche as far as Fantasimulations Associates being able to write *The Daleks* supplement?**

GWM: Fantasimulations Associates mostly had a free hand in the Daleks book, as I recall, within certain parameters set by John Wheeler.



**DDWRPG: Was the two book system for the Dalek supplement your idea or FASA's?**

GWM: That was John Wheeler's idea, I believe. He always believed in separating the game material into a book for players (which was the "truth" as far as the players knew it) and a book for Game Masters (which was the real, objective "truth" about the universe).

**DDWRPG: What sort of speculations did you add regarding the history of the Daleks (can you remember which ones)?**

GWM: We were forced to fill in a few "holes" for the sake of game continuity, but we tried not to tie down too much that wasn't in the series, knowing that future episodes would no doubt illuminate the history of the Daleks even more.

That was one problem in working with *Doctor Who* as opposed to *Star Trek*. When we created the basic game for *Star Trek: The Role Playing Game*, *Star Trek* as a series was over. We were not obliged to accept any of the continuing *Star Trek* fiction books as canon. We thought that whatever speculation we were forced to do was at least as acceptable as what was being created by the book authors. Then the movies came along (and eventually *Star Trek: The Next Generation*, though we were not working with FASA by that time) and some of what we created was picked up by Paramount (a lot of pages from the RPG manuals can be seen as background screen displays in *Star Trek: The Next Generation* episodes, for example) and some wasn't. With *Doctor Who*, production was continuing even as we were writing and we did not have any access to info on what was being created. Thus, we were afraid to drift too far from canon. You can see that in *The Daleks* more than in the later supplements (that we did not write), in that the authors of the later supplements went a lot farther afield than we did.

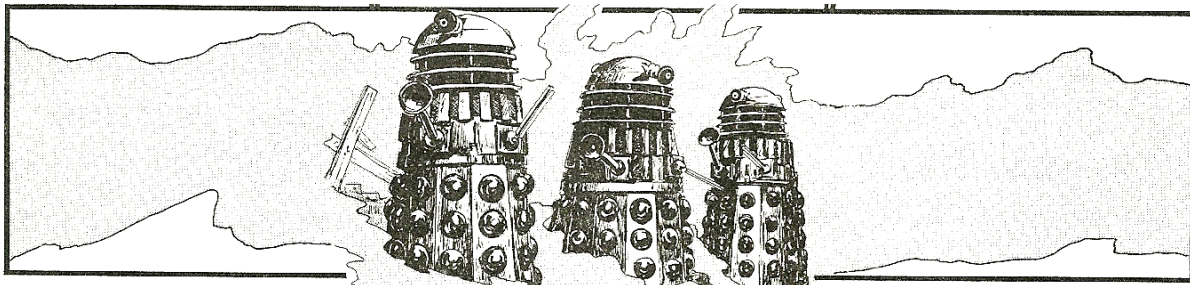
**DDWRPG: We remember the advertisement that you mentioned. It involved Hitler having won World War II and a swastikaed flag flying over the White House. Indeed it was the Daleks that descended the stairs of the building in the promo. Any idea who wrote that?**

GWM: I got the idea that Jordan had written the copy before the game materials had ever been finalized -- and without thinking about the Daleks and their inability (as far as we knew at the time) to negotiate stairways.

**DDWRPG: What sort of speculations did you add regarding the history of the Daleks (can you remember which ones)?**

GWM: You ask tough questions. Sorting out the canon from the creation is really a near-impossibility, given that I haven't reviewed all the episodes for many years, and am only now reviewing the game materials for the first time in several years. I'll say this, with the Daleks as well as with other points, Greg and I tried to take a known point of fact from the series and expand and speculate where necessary. We made up very little from whole cloth, and where we did we tried to hold to the spirit of the original material. We did not have the advantage of contact with the original creators, or of endless source materials. We worked with what we had. Within those restrictions, I'm fairly pleased with the results. It is CERTAINLY not what I would design today in terms of systems, but the approach to adaptation of licensed material and expansion of it is EXACTLY what I would do again today.

Hey, it never hurts to ask, but I haven't got much to give you. It's been too long, and I've been away from it too much. If you have specific points you want to ask about, I'll try to remember, but don't count on a lot. I've seen a lot of TV and designed a lot of games since then.



**DDWRPG:** Did sticking so close to canon feel like a hindrance or a good boundary to you? Is there anything that you would have done with *The Daleks* supplement if you would have been given a chance? Anything you might have added to the game if canonicity was not an issue? We're sure some people would love to hear about some of your grander ideas for the *Doctor Who* universe.

GWM: I BELIEVE in sticking to canon. On occasion, I've been accused of sticking to it too much in that I might try too hard to "explain" a continuity error in a series. In the case of *Star Trek*, we decided to leave out the Kzinti, written into one episode of the animated series by Larry Niven, because we felt they were not really part of *Star Trek* continuity. We got raked over the coals for that many times by fans, but I still think it was a good decision. If someone else wanted to use Kzinti in his games, fine. But I wasn't going to try and explain why a species of hunting carnivores hadn't made more of an impression on the history of the Federation than was shown in that one episode.

**DDWRPG:** We noticed that the pre-Davros history of the planet Skaro is an expansion of the canonical elements given in the show. As well as some of Davros's history is expanded. Likewise, how the canonical history of the Daleks is assembled (by putting a timeline to the Daleks shows that puts the television stories in a non-broadcast order) is an example.

There is no way you would have known the Daleks' future when you wrote the supplement. Since then, the Daleks lost their war to the Movellans ("Resurrection of the Daleks"), and Davros became the "Great Healer" of the planet Necros where he was able to convert humans directly into Daleks ("Revelation of the Daleks"), and then Davros's new Daleks had a civil war with the original faction of Daleks that split the race apart ("Remembrance of the Daleks"). Likewise, now Daleks can float up stairs.

Did you find it frustrating knowing you had to create a history for a race that could have been changed at any time by the BBC script writers?

GWM: It's always the risk you take. Doing *Star Trek* these days would be about the same thing. I do resent being held responsible by the fans for future changes the writers make. If I HAD a TARDIS, I could have gone forward and WATCHED all the upcoming episodes. Unfortunately, The Doctor wouldn't loan his to me.

**DDWRPG:** Did you ever do any other work on the *Doctor Who* game after *The Daleks* supplement? Have you ever wanted to work on it again or change anything that you contributed to the game?

GWM: All our work on that game was done for a flat fee, which we were paid. We just had other things to do, I don't think we had anything to do with any published *Doctor Who* material after *The Daleks* came out, though Greg and I both wrote an RPGA tournament adventure or two, as recall. I don't believe we have any copies of those, but I remember doing at least one. The RPGA might still have copies. [DDWRPG Ed. *Inquiries into this went unanswered.*]



**DDWRPG:** Do you know how many copies of *The Daleks* was printed?

GWM: No. As we did not have a royalty arrangement on the *Doctor Who* projects, FASA did not provide sales figures or print run counts to us.

**DDWRPG:** FASA planned to release a supplement called *The Sontarans* (it was issued an ISBN number and appeared in FASA's 1986 Spring Catalog) but it was never produced. Was Fantasimulations Associates involved in that project at all? Were you scheduled to do the supplement by chance?



GWM: No, we were never scheduled to do that one. It, along with *The Cybermen*, was assigned to other writers.

**DDWRPG: Do you know of any other plans that FASA had for the *Doctor Who* Role-Playing line that was mentioned but that may never have happened. Perhaps a set number of adventure modules or other supplements etc.?**

GWM: I don't know of any specific plans that were in the works, no.

**DDWRPG: Is there anything you would have liked to add on your own to the *Doctor Who* universe?**

GWM: I'm satisfied with adding a memorable Time Lord and companion in Stan and Tabby, who most players of the game seem to remember long after the rest of the details have faded. I think the Doctor might have gotten a kick out of meeting them. The thought of Tabby and Leela in the same adventure is unnerving. Those two wildcats probably would have hated each other on sight.



**DDWRPG: Some of the reviews of the FASA game said that the systems were similar to allow a cross over between *Trek* and *Who*. Is this something you thought about or ever explored?**

GWM: I never played with the idea, though there is a very interesting fan story that I think is called *The Doctor and The Enterprise* that deals with it. I saw that story long after I'd done the game, however.

**DDWRPG: What was the main form of criticism that you received for the *Doctor Who* game?**

GWM: Some people felt it wasn't "British" enough — whatever that means. Some felt that the game was overly complicated for a breezy sort of subject like *Doctor Who*. The latter criticism is one that I'd agree with, in retrospect.

**DDWRPG: What were you most praised for as far as contributing to the game?**

GWM: In my own case, the "Stan and Tabby" segments, which were very well received. I think we got the FEEL right, within the framework of the game system as we were given it.

**DDWRPG: What was the most difficult element of the *Doctor Who* game to write?**

GWM: In regards to the parts we did, I'd say the material about TARDIS use. The TARDIS is such a broad, powerful piece of machinery that it is difficult to set things up so that it cannot be used for a "deus ex machina" solution every time a character has a problem. It's like the transporter in *Star Trek* -- a miracle device that creates as many plot and gamemastering problems as it solves.



**GWM: What was the easiest element of the *Doctor Who* game to write?**

DDWRPG: Stan and Tabby again. When something is "right" in context, it's always easier to write. Those two wrote themselves.

**DDWRPG: What are you co-writers up to these days [as of 1999]?**

GWM: Greg Poehlein still works with me and is the principal designer of the *Plain Label* role playing system and co-author of the *Pocket Fantasy* line, while David Tepool is "retired" from professional game design -- until I can find the project that will entice him back again!



GUY W. MCLIMORE JR.

**DDWRPG: Is there anything else (at least at this time) that you would like people to know about the game or your opinions on it?**

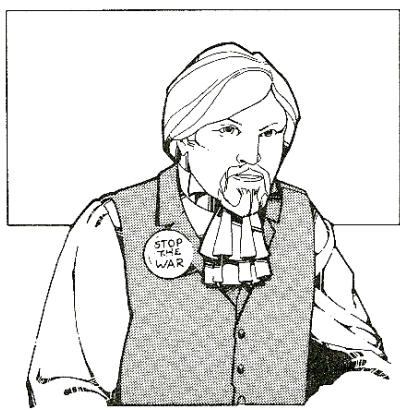
GWM: It's not the game I would have designed, entirely. On retrospect, it was probably much too systems top-heavy for the audience, and quite frankly I think John Wheeler's approach to the material was much too serious and heavy-handed. *Doctor Who* deserved a lighter touch, and I would give it that if doing it today. I think that was more John's doing than Michael's. That might seem very critical and mean-spirited. I don't mean it that way at all. We all liked the effort at the time, and I think John Wheeler was an excellent editor in many respects. I certainly learned a lot from him in the time (after this project) that I worked with him on his original series of GenCon Game Master seminars. But for the most part I think I still like the feel of the first edition *Star Trek: The Role Playing Game* to the second edition (the one John edited heavily), which strikes me as too self-important and serious now. And *Doctor Who* reads more like the second edition of *Star Trek*, where it should be LESS serious and MORE fun. If I have any regrets about the project, it's that FASA didn't take a lighter tone with it. The systems and writing should have been breezy and fun, like the series. Certainly the Doctor (especially as played by Tom Baker) would have skimmed through the game and said "I haven't the time for all this. Just push some buttons and see if we can get the old girl to start up." I think he would have been right, too.

**DDWRPG: Thanks for your time. We loved hearing your thoughts on the creation of the *Doctor Who* role-playing game. We truly appreciate the time and effort you gave us. Thank you.**



## MORE ON STAN AND TABBY

In 1999 Guy W. McLimore Jr. gave DDWRPG editor Nick Seidler permission to use his original characters of the Time Lord Alistanathcalebiviteth (aka "Stan") and his cat burglar companion T.C. "Tabby" Fellowes as non-player characters in the FASA *Doctor Who* RPG adventure module run at GenCon in 1999. This information will allow GMs to use the infamous characters as NPCs in their own adventures. Here are the details of the characters that he shared for their characterizations.



**DDWRPG: What is Stan's personality like these days?**

GWM: I always saw Stan as a somewhat snooty Bostonian. Given two ways of saying anything, he'll choose the \$10 word over the quick Anglo-Saxon phrase any time. He's a bit impetuous, acting on instinct before he thinks -- though later he will claim to have had good, solid reasons for everything he did. Stan has a bit of trouble accepting blame, but neither is he a "finger-pointer". If something doesn't work, it's just because of circumstances.

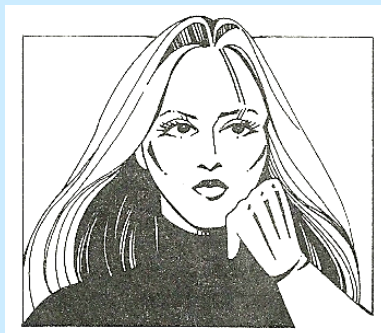
The concept of "evil" is hard for Stan to grasp -- though the Master certainly qualifies under that category in his book. He expects humans to be somewhat uncultured and often unpredictable, but someone who is just plain mean or vindictive would catch him by surprise. (Rudeness, he's used to -- but he never fails to chide someone who displays it.) He's extremely fond of Tabby, but it would be out of character for him to show it except in extreme circumstances. (Half the time, he'll still call her Miss Fellowes ... ) On the other hand, if pushed to the wall Stan is still a Time Lord. He can suddenly manifest an imperiously powerful presence if he wants to do so, and he can be downright overwhelming when he does so. If he ever decides to royally chew someone out, they'll KNOW it, and if he well and truly decides someone is a waste of oxygen, he's capable of dispassionately executing Time Lord style justice on them in a way only a member of such a long-lived superior race can.

In Stan's case he tends to dress anachronistically. He's only a fair student of Earth history, and is likely to look at anything from 1910 to 1990 as "more or less the same". (Hence the "Stop the War" button ... ) He never



carries weapons unless he fully expects to need one, and would consider it "common and trashy" to do so. Unlike certain incarnations of the Doctor, who seemed to carry that sonic screwdriver everywhere, Stan is not "tool-oriented", nor is he a "pocket pack-rat". A clean linen handkerchief (well, it looks and feels like linen -- it's likely a very tough, fireproof, and unsoilable Gallifreyan fabric), the TARDIS key, and a small notepad and writing implement (often a VERY immaculate expensive-looking fountain pen) are likely to be his only accumulation of pocket implements. (Once he fumbled with the fountain pen and squirted night-black india ink in the eye of a miscreant at a critical moment. He claimed later he did it on purpose. Tabby called it a well-timed clumsy accident. Take your pick.)

**DDWRPG: Any "current" info on Tabby Fellowes that we should know. Character traits, habits etc. that you've concocted in your mind.**



GWM: Where Stan is an idealist, Tabby is a realist -- to a point. She has no illusions about humans -- she knows they are capable of great folly, and almost expects them to have spines of jello and feet of clay. She has a fixation on her father, who she believed was just about perfect, and no one can really live up to the memory she has of him. She mistrusts authority of any sort, has a weak spot for underdogs, and suffers from a mild Robin Hood complex. She will accept polite man-woman archaisms. (For example, she has no problem when Stan holds open a door for her, which is his habit.) But she has no patience at ALL with being condescended to. Though the two bicker and banter, she is protective of Stan, and is convinced he couldn't find his rear end with both hands and a compass without her assistance. Tabby is a "planner" and doesn't believe in leaving things to chance -- something else she picked up from her father. But she thinks fast on her feet, too. Tabby's sense of "property" is a little shaky -- raised by a thief to be a thief -- but she's very unlikely to steal from someone who can't afford the loss. Deep inside, though, she still has a basic love of life and humanity (though the latter she would deny).

By the way, I always suspected Tabby's father wasn't quite human, but perhaps a renegade member of a long-lived humanoid race who was exiled on Earth. He had no background anyone could track down, and no known relatives. (Tabby has always assumed he covered his tracks to avoid the law.) The only physical manifestation of this would come as Tabby grew older -- she won't show her age, and will look about the same at 45 as she did at 20. Stan may be aware of this after years of having Tabby as a travelling companion -- Tabby is not, or at least has yet to bring the subject up with Stan.

Tabby dresses in clothing that looks like she'd have no room to carry anything bigger than a hairpin, but she manages to conceal an incredible array of useful stuff. Oddly enough, she's STOLEN a lot of expensive jewelry, but never wears any. If she is wearing any sort of ornaments of that sort, figure that they are gimmicked -- either containing a concealed set of lock picks, an electronic security-defeating device of some sort, or an escape trick. (On formal occasions, she's fond of a string of pearls that are actually as hard and slippery as ball-bearings. In a pinch, she'll snap the string and dump them to trip up a pursuer.) Her favorite coiled-wire bracelet was really a diamond-carborundum "string saw" that would cut anything short of titanium steel. After using it to save their lives in an adventure, Stan got her a new one made of Gallifreyan materials. (He claims, of course, that he obtained the new one simply to "make up for the pretty one she had to leave behind" and that it is simply accidental that the thing is capable of cutting anything up to and including diamond and is virtually indestructible. ) She's NEVER without at least TWO sets of professional lock picks -- one obvious to be found if she's searched and one well concealed. There are really three, but nothing short of a detailed body cavity search or a full fluoroscopy is going to get the third one. Tabby doesn't carry guns, and would consider any thief who needs one a rank amateur, deserving only of scorn. She's been known to use a concealed stungun or taser from time to time, though. Her lightweight climbing gear (with small powered winch) is standard issue -- she'll have it on her belt when in "working clothes" and strapped to her arm under loose sleeves when in more "normal" attire.

The heels of her shoes, when she wears any, are always hollow, and the tips are steel-reinforced for kicking. The Master is unlikely to forget the time she stabbed a steel hair pick THROUGH his hand, pinning him to a table before he could reach for his matter compression device. She'll often hide small objects in her hair, and will tend to

use most people's reluctance to closely explore another person's "personal space" to her advantage. (She once did her hair "up" elaborately for a formal affair, and walked out with a maharajah's massive jeweled stickpin buried in the middle of it -- despite an otherwise very complete full-body search conducted after it was found missing.) In extreme circumstances, she's very adept at making tools out of whatever is available, in the classic style of one Mr. MacGyver of TV fame ...

**DDWRPG: Is Stan employed by the Gallifreyan CIA?**

GWM: More or less. He has highly placed contacts on Gallifrey who owe him favors, and he has carte blanche to do pretty much as he pleases as long as he doesn't step on any of the wrong toes. Many of those contacts are in the CIA, and they have found his assistance useful from time to time.

**DDWRPG: Is his TARDIS in normal working order (with chameleon circuit) or does he prefer a standard shape (ex. Police Box)?**

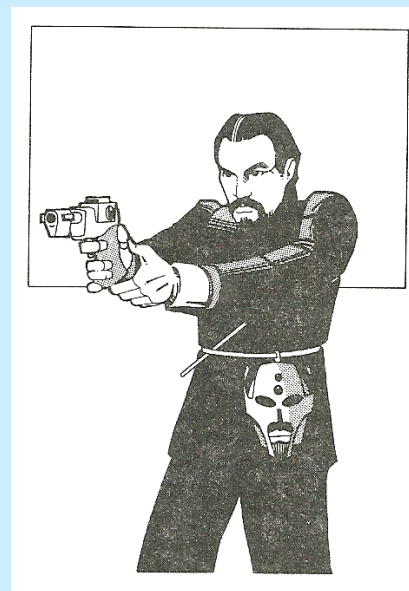
GWM: The chameleon circuit works fine, and his TARDIS is not stuck in one shape. He has a sentimental attachment to his older model unit, however, and wouldn't hear of trading it in, despite the fact that it is getting a little creaky around the edges from the abuse it's been put through in the course of his adventures. The occasional roll on the tables provided in the game for TARDIS breakdowns would not be amiss.

**DDWRPG: Are there any races that want him for "crimes" against them or such (ex. the Daleks) -- These would be potential suspects at a Galactic peace conference where Stan and Tabby have been kidnapped from (obviously the Daleks wouldn't attend but they could still be suspects for example) [DDWRPG Ed. This was the plot point of the GenCon 1999 module that featured the two characters. They were kidnapped from a peace conference and the characters had to rescue the "Gallifreyan delegation".]**

GWM: The Master, of course, hates Stan and Tabby almost as much as he despises the Doctor, and you already know of his interventions involving the Daleks. I seem to remember a few other key adventures being mentioned in the timeline, but they elude me just now. He's not specifically targeted by anyone else I can recall.

**DDWRPG: Any other interesting or passing information I should know about Stan or Tabby (favorite foods, music, hobbies, etc.) ?**

GWM: As you might expect, Tabby is a cat lover, though her professional need to remain mobile has prevented her from having a cat companion of her own. Stan, on the other hand, maintains he is allergic to them -- a condition that is highly unlikely given Gallifreyan physiology. I think he says that just to annoy her. Stan once attempted to obtain a robotic cat for her (intended as their equivalent of K-9), but Tabby said she couldn't develop a friendly rapport with something that generated a static discharge that frizzed her hair every time she tried to pet it. Stan is an art collector, but Tabby claims he has no taste at all. His collection tends to be quite . . .uh . . . "eclectic". He is bored by the old masters, but enjoys what we might term "commercial" art. Tabby calls it kitsch. His tastes in paintings run to the occasional velvet Elvis and dogs playing poker (which he claims are considered as among greatest cultural contributions in the overall galactic art community), and in sculpture he likes abstract wire-and-metal concoctions by obscure junkyard artists of the mid 1960's. He often brings back such treasures as he can find in his travels for his "gallery" aboard his TARDIS. In response to gentle reminders that he is removing such art "masterpieces" from the time stream by doing so, he claims that since he can eventually return the piece to a place and time mere moments after he obtained it, that he is not endangering history. Tabby says he's not endangering history anyway, as any sane society would be happy to be rid of the junk he collects.





## THE FASA GENCON EXPERIENCE

As a game company, FASA was particularly committed to the GenCon gaming convention. The leadership of the company had attended the game fair since the 1970s, and as a Chicago based company, they were especially close to the event each year. FASA worked hard to make their booth at the convention special. They often ensured that many of their staff (such as Mort Weisman, co-founder Jordan Weisman's father and operations manager) and authors (such as *Battletech* and *Star Wars* writer Mike Stackpole) were at the event and available to interact with the attendees. Special signings of writers happened at their booth, as well as special demonstrations of their games in elaborately built miniature environments (the *Shadowrun* miniature set being particularly memorable). The company often competed against TSR to try to have the most impressive booth at the convention. A full size battlemech was featured one year. 🎮



*FASA has added to its large Star Trek line.*

FASA'S 1984 GENCON BOOTH



MIKE STACKPOLE SIGNING AT FASA BOOTH 1997



MORT WEISMAN AT GENCON 1988



FASA'S 1998 GENCON BOOTH WITH *SHADOWRUN* MINIATURE SET (which featured a working vid-screen), SIGN, AND GRAFFITI COLUMN



## INTERVIEW WITH GREG POEHLEIN, FASA DOCTOR WHO RPG WRITER

*In August of 1999 our editor had a chance to interview Greg Poehlein in regards to his involvement in the design and support of FASA's Doctor Who role-playing game. Greg was part of the Fantasimulations Associates team along with Guy McLimore Jr. and David F. Teepool who worked on the original design for the FASA Doctor Who RPG and The Daleks supplement. We present this interview on his involvement with the game's creation.*



1st EDITION  
DOCTOR WHO RPG (1985)



1st EDITION, 1st PRINTING  
STAR TREK RPG (1982)

**DDWRPG:** Generally, can you describe your involvement in Fantasimulations Associates and then their involvement in the *Doctor Who* role-playing game?

GREG POEHLEIN: Primarily, my work on the game was in developing the NPCs (stating the Doctor and his companions). I believe that some of the world generation material was also developed from my work on *Star Trek* the RPG.

**DDWRPG:** Did you create the stats for the Doctors and their background descriptions as well?

GP: As I remember it, I stated them, and Guy [McLimore] and I wrote the descriptions together.

**DDWRPG:** Guy [McLimore] suggested that you had designed the world system as well for the *Doctor Who* RPG and that it was based on the *Star Trek* RPG game — so I believe you are correct that you had worked on it.

GP: Yes, I created the world generation system for *Star Trek*, as well as the medical and animal systems.

**DDWRPG:** Fantasimulations Associates were also responsible for the Dalek supplement. What elements of this did you work on?

GP: Gee... I don't really remember... In those days, the three of us bounced so much around that it is hard to remember any particular material that is more mine than theirs.

**DDWRPG:** A team effort. Very nice. Did you create the supplemental worlds found in *The Daleks* expansion or any of the other creatures and their stats found in that sourcebook?

GP: It's just been too long ago. I don't remember if we did. I believe we did, as there is no secondary credit, and at the time FASA was good about giving full credit where due.

**DDWRPG:** Did you playtest any of your ideas after or during the writing of either the game or the supplement?

GP: Believe it or not, very little. We were very lucky in that most of our systems and material for both *Star Trek* and *Doctor Who* played well "right out of the typewriter".

**DDWRPG:** Are there any rules to the game that you contributed to that you are rather proud of?

GP: Possibly the Dalek action flow chart [found in *The Daleks* supplement]. I thought that was a pretty killer concept.

**DDWRPG:** What was your knowledge of *Doctor Who* when you first became involved in the project? Were you a fan, or casual viewer?



GP: I'd say becoming a fan. By that point, I'd read many of the paperback novelizations and had seen several of the [Tom] Baker episodes. At the time of the project, we pretty well immersed ourselves, watching as many episodes as the guys at FASA could send us.

**DDWRPG: [After your work with FASA ended] did you plan to have any continued involvement with the *Doctor Who* role-playing game (perhaps writing other supplements or adventures)?**

GP: Other than one adventure for a convention, no.

**DDWRPG: Guy [McLimore] said that you had written a *Doctor Who* role-playing game adventure for the RPGA Network. Can you tell me about it (name, plot, etc.)? Do you still have a copy?**

GP: All I can remember is that the title was "Yesterday's Blood" and it featured my own Time Lord: Professor Wonder and his two companions (I don't remember much about them except that one was a mystery writer from the 1980s and the other was a Confederate soldier from the American Civil War). The plot, as I remember it involved some sort of alien creature stalking around the city (it was either Chicago or St. Louis — don't remember which) making everyone think it was a vampire. As far as I can tell, no copies exist — I have none in my files.

**DDWRPG: Did the players finish the adventure successfully?**

GP: I believe both groups did, as I remember it.

**DDWRPG: Do you remember the name of the convention where it was played at?**

GP: The game was played at Glathricon here in Evansville [Indiana, USA], but I don't remember the year. I'm pretty sure it was just after the game came out or a year later. [Ed. 1985 or 1986]

**DDWRPG: Was this an official RPGA event (did you have to submit to them a copy of the adventure that they might still have in their files)?**

GP: Yes it was an official RPGA event, but it has been so long ago that I don't know if they would still have it on file. Adventures reverted back to the authors after a couple of years at that point, so I have no idea if they have it or not.



**DDWRPG: Did you have pre-generated characters for the players to use who showed up at the con?**

GP: Yes... at the time RPGA required pre-generated characters for all sanctioned adventures.

**DDWRPG: Did FASA sponsor your appearance at the con or was this more of your own appearance as a Game Master?**

GP: Both... as we were "local celebrities" we were here anyway, and FASA provided some prizes for the tourney.

**DDWRPG: Was this in support of a FASA marketing effort?**

GP: No... we were going to run the adventure and asked Jordan Weisman [of FASA] for some prizes...he was happy to send them.

**DDWRPG: Are you still involved in the role-playing game business?**

GP: Certainly. I am co-owner (with Guy) of Microtactix Games, and our first RPG is due out this winter [1999], based on an RPG I've been designing for the last ten or so years.

**DDWRPG: Do you still maintain an interest in *Doctor Who*?**

GP: Yes, but I don't get to watch it any more, as no station in my area runs the series. I wish it did, but...



# INTERVIEW WITH PATRICK LARKIN, WRITER FOR FASA'S DOCTOR WHO ROLE-PLAYING GAME

by Neil Riebe

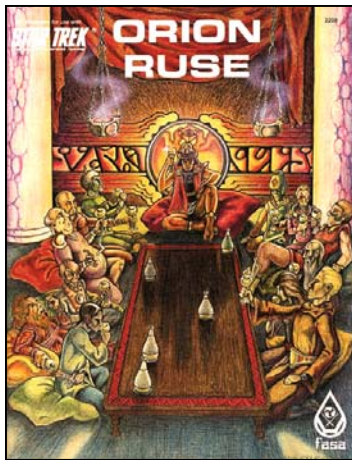


PATRICK LARKIN IN 2012

Patrick Larkin caught the writing bug when he was nine years old and has not recovered since. He graduated from the University of Chicago with a degree in English and headed out to Washington DC where he did research for a committee of the House of Representatives and wrote speeches for political and corporate clients. Amazingly, in the midst of these high profile jobs, he found the time to write for the gaming industry. His credits include FASA's *Star Trek* role-playing game and *Battletech*.

Of interest to us *Doctor Who* fans, he penned two adventure scenarios—*The Imperial Assassin* (published in *Game News*, Issue #6 (August 1985)) and *The Time Pirates* (published in *Star-date* magazine, Issue #7 (July/August 1985)) and also contributed to *A Sourcebook For Field Agents* of FASA's *Doctor Who* role-playing game. Patrick has kindly consented to share more about his time working on the *Doctor Who* RPG.

**DDWRPG:** How did you get involved working for FASA in Chicago while you were working for congress in Washington DC? How did you get involved with their *Doctor Who* game?



STAR TREK'S ORION RUSE

PATRICK LARKIN: One of my best friends in Chicago had written some short RPG pieces for FASA and he introduced me to Jordan Weisman and L. Ross Babcock at a game convention. We hit it off, and they later asked me to write an adventure for FASA's *Star Trek* RPG. I jumped at the offer, not so much for the money, but just for the chance to actually get published. I was pretty excited when the first copy of *The Orion Ruse* landed in my mailbox! That led directly to FASA's invitation to create the background history for a new war game they were designing—a game they were calling *Battledroids*. After Lucasfilm intervened, the title changed to *Battletech*. And not long after I finished writing up the history of the Earth and its interstellar colonies from about 1985 to 3025, Jordan and Ross told me they were looking for freelancers to write sections of their upcoming *Doctor Who* RPG.

[Author's Note: The *Orion Ruse* was an adventure module for FASA's *Star Trek* role-playing game.]

**DDWRPG:** Were you familiar with *Doctor Who* at the time?

PL: Yes, I was. One of my friends in D.C. had introduced me to the Doctor as portrayed by Tom Baker, and he even had some videotapes with some of the older shows, with Jon Pertwee and Patrick Troughton. I wasn't a fanatic, but it had become one of my favorites even before FASA came calling.

**DDWRPG:** Let's talk about *A Sourcebook For Field Agents*, the third book of the core rules for the game. Did the BBC provide you with information you needed to write your material or did you do your own research?

PL: Boy, a lot of the details are lost in the hazy depths of my mind, but I do remember getting a thick, Xeroxed document from FASA... which I think originally came to them from the BBC. I suspect it was the BBC's equivalent of a show "bible", the information TV producers and directors provide to writers to make sure scripts stay within the



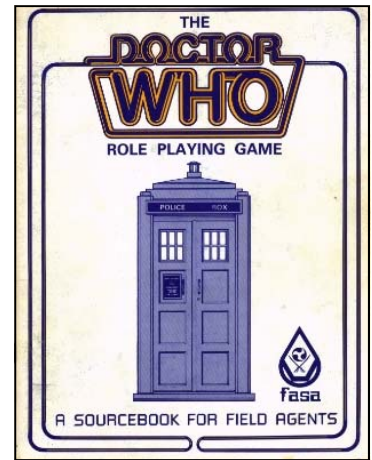
established parameters. But I also remember that there were huge gaps—areas that weren't considered important for TV audiences... but that were crucial for RPG referees and players. So the other writers involved in the *Sourcebook* and I had to do a lot of inspired guessing, usually trying to draw logical inferences from material that did exist.

**DDWRPG: Do you recall any of those gaps which needed to be filled in for the game?**

PL: Probably the major gap came in explaining the nature of time and paradoxes. As a TV show, *Doctor Who* really doesn't have to worry much about anything not directly connected to each episode or to a series of connected episodes. Referees and RPG players have far more interest in those areas. So we had to craft -- from a mix of other sources on time travel and paradoxes and our own thoughts -- somewhat more coherent explanations for fluid time, the laws of time, and temporal nexus points. I have a vague memory that Michael or Guy may also have done a lot of work in adding detail to the Time Line of the Universe in the *Sourcebook* -- both out of their own imaginations and from the material sent by the BBC.

**DDWRPG: Which parts of *A Sourcebook for Field Agents* did you write? Did you create any of the character stats?**

PL: After all these years, it's tough to remember precisely, but I know that I had a lot of fun writing those various asides from the Doctor that opened many of the sections. And I'm pretty sure that I wrote (or edited) some of the race descriptions, the historical sections, and the piece on Temporal Nexus Points—which was a concept we all collaborated on and were quite proud of... since it explained so much of the Doctor's interest in Earth. I'm almost certain that the character stats for the various Doctors and his companions were crafted by the other guys, but I know that I wrote some of their descriptions and personality traits. All in all, the *Sourcebook* was a remarkable exercise in teamwork—especially when you consider that we were scattered across the country and this was well before the internet and email made communication so much easier.



**A SOURCEBOOK FOR  
FIELD AGENTS (1st Ed.)**

**DDWRPG: Can you recall which races you worked on? Here are the different races described in the book: Cybermen, Daleks, Ice Warriors, Movellans, Silurians/Sea Devils, Rutans, and Sontarans.**

PL: I definitely wrote some of the subsections on the Master and Davros. In addition to the opening "asides" by the Doctor for each race, I also wrote parts of the descriptions for the Cybermen, the Movellans, the Sontarans, and pieces of the Human sections. The secondary references like "Stuffiness on Gallifrey: The Price of Stability" are clues to some of my work.

**DDWRPG: Can you tell us anything about the work that went into the *Sourcebook*? Who decided what content to include? Was there any material left out of the book for lack of space?**

PL: To the best of my recollection, everything I wrote for FASA showed up. Were there other sections that had to be cut or deleted entirely? I honestly don't know.

**DDWRPG: Did you decide what you wanted to contribute to the *Sourcebook* or was your material assigned to you? In other words, did you tell FASA, "I'd like to write about the TARDIS", or did they ask you, "We need someone to write about the TARDIS, can you cover that for us"?**

PL: We either held a conference call or decided by mail which sections we'd each take. Since Michael and Guy, for example, were more involved with the game mechanics and rules, they had a much better handle on the TARDIS and on the various pieces of equipment. I was more interested in some of the alien races and in some of the various Doctors.



THE TIME PIRATES ARTWORK  
(from *Stardate*, Issue #7)

**DDWRPG:** You wrote two excellent *Doctor Who* adventure scenarios, "The Time Pirates" and "The Imperial Assassin". Would you have written more scenarios if you could, and if so, what would they be about?

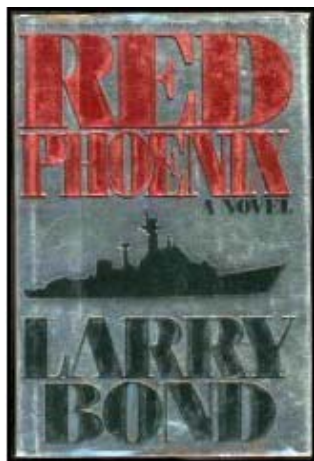
PL: First, thanks for the compliments on the two scenarios. They were both a lot of fun to write! If Larry Bond and I hadn't started writing *Red Phoenix*, our first military thriller, I'm sure I would have done some more work in the *Doctor Who* RPG universe. Off the top of my head, I can't say that I had any scenarios plotted out...but if I were going to write something now, I'd probably focus on an adventure set in the Roman-era. Part of that may be because I've been doing so much research for my *Tribune* series, but I think it would be enormously fun to plop a Time Lord and his companions down with the likes of Augustus, or Tiberius, or Caligula. Talk about a perfect setting for villainy, intrigue, and interfering aliens! And what if they wound up allying with a young, painfully shy, stuttering, and despised Claudius? There's a lot of scope there for the humor, excitement, mystery, and sense of terror that I've always enjoyed in the best *Doctor Who* episodes.

**DDWRPG:** For "The Time Pirates", Michael Bledsoe was credited in providing assistance. What assistance did he provide?

PL: That's a tough question. Reading through the adventure, it all sounds like my work. But I bet that Michael and I brainstormed through the concept and that he played a significant role in vetting the character stats and the game mechanics.

**DDWRPG:** Were you acquainted with any of the other writers of the game like of John Wheeler, L. Ross Babcock, or Guy W. McLimore Jr.?

PL: I met some of them briefly at FASA's offices and certainly at [the] Origins '85 [gaming convention] in Baltimore. But most of my contact was over the phone or by mail.



RED PHOENIX, WRITTEN  
WITH LARRY BOND

**DDWRPG:** FASA's 1987 spring catalog listed sourcebooks for the Sontarans and Gallifrey. Were you involved in either of these? How far did FASA get in producing them?

PL: No, I wasn't. And I'm not sure how far FASA took them. By late 1986, I was planning a move back to California and Larry and I were intensively outlining *Red Phoenix*. Something had to give, and my freelance work for FASA was that something.

**DDWRPG:** There were also two more adventures modules slated for release: "The Sands of Terror" and "The Invasion From Mars". Do you know what those were going to be about?

PL: Sadly, no. The titles sound great, though! I wish they'd been released. I would have loved to read them.

**DDWRPG:** Thanks so much for taking this interview! Do you have any final thoughts about your contributions to the *Doctor Who* role-playing game?

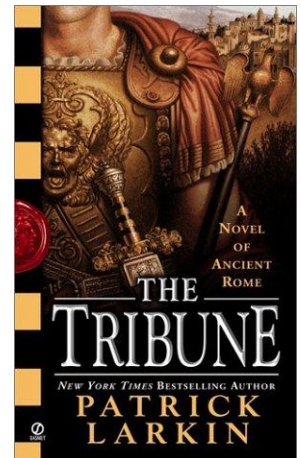
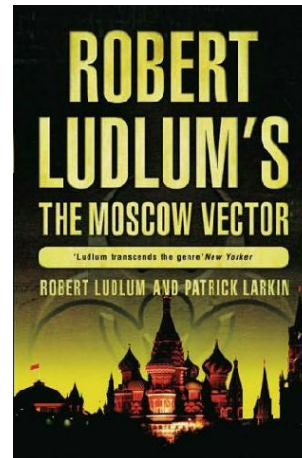
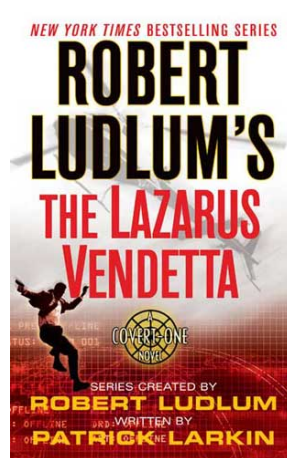
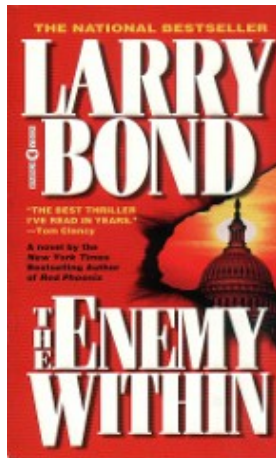
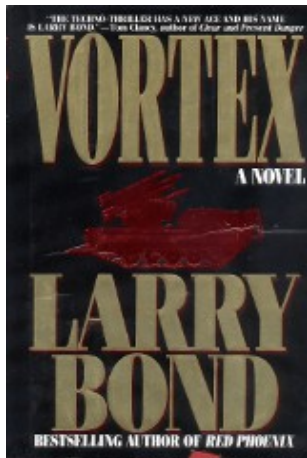
PL: Just that I greatly enjoyed the chance to write in such a rich universe. And, as it's turned out, I've earned major points with my 15-year-old daughter and her high school friends, many of whom are *Doctor Who* fans. Some of them are probably more impressed by my work in the *Doctor Who* universe than they are by the fact that I've writ-



ten bestselling military, counter-terrorist, and historical thrillers! If I'm not careful I could wind up running a *Doctor Who* campaign after all these years...

Since his work for FASA, Patrick became an accomplished novelist. He teamed up with author Larry Bond in 1987. Their first collaboration, *Red Phoenix*, hit the New York Times bestseller list in 1989. Over the next nine years they wrote *Vortex*, *Cauldron*, *The Enemy Within*, and *Day of Wrath*. E-book editions of these military and counter-terrorist thrillers are now available through Amazon.com and Amazon.co.uk.

*The Tribune* was his first solo novel. He went on to write for Robert Ludlum's Covert-One series, to include *The Lazarus Vendetta* and *The Moscow Vector*. In just a matter of months, he will be releasing an e-book edition of *The Tribune*, the first in a series of Roman-era historical thrillers featuring Lucius Aurelius Valens. Its first sequel, *The Standard-Bearer*, should be out as an e-book at the same time. All of Patrick's work encompasses his love for adventure stories and military history. You can find out more at his website: <http://www.patricklarkin.net/index.html>, or through his author's page on Facebook: <https://www.facebook.com/author.patrick.larkin>.

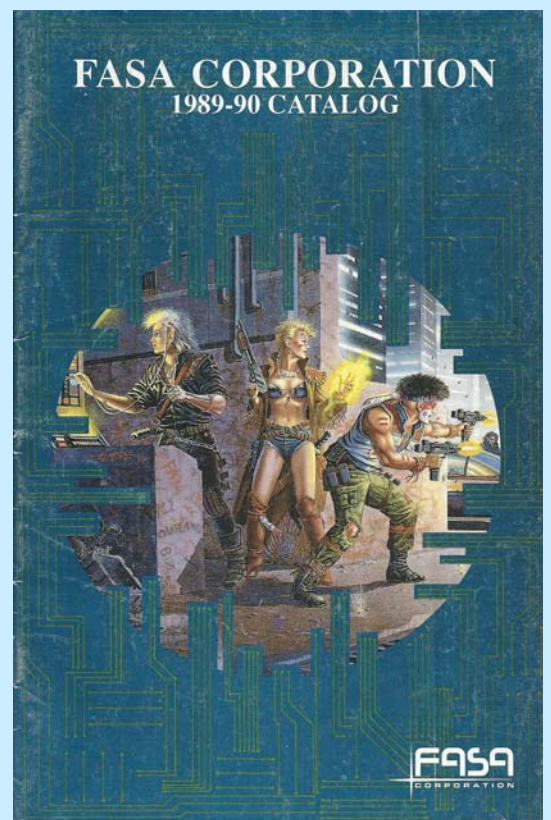


JUST A FEW OF PATRICK LARKIN'S OTHER NOTABLE WORKS

## AND THEN THERE WERE NONE...

The *FASA Corporation 1989-1990 Catalog* documents an important turning point for the company. By 1989, all mentions of the *Doctor Who* RPG were gone from the company's listings. FASA had started to build a reputation on their own games and licensed materials were almost entirely missing from the catalog, with one notable exception.

This catalog lists the new FASA cyberpunk-meets-magic role-playing game, *Shadowrun*, as an offering. The *Shadowrun* core book, Game Master screen, as well as the first supplement (*Seattle Sourcebook*) and first module (*DNA—DOA*) are all that are listed on the first two pages. The catalog then lists 16 pages of supporting materials for the *Battletech* line (from the game, to sourcebooks, to novels to miniatures). The catalog lists six pages of material for the *Renegade Legion* game. The final seven pages of the catalog (including the back cover) are devoted to the *Star Trek* RPG. This would be a last hurrah as the game would soon embroil FASA in a disagreement with Paramount Pictures over the game (Paramount wanted more control of their brand with a new series airing, and they perceived the RPG as too violent). This catalog features the *Star Trek: The Next Generation: First Year Sourcebook* which would be the game's last release before the *Star Trek* license was dissolved. By 1990, the classic days of FASA were over.



FASA 1989-1990 CATALOG

## INTERVIEW WITH ROSS BABCOCK, FASA CO-FOUNDER AND PRESIDENT

L. Ross Babcock III is the co-founder of the FASA corporation, in 1980 he and Jordan Weisman were fellow gamers at the US Merchant Marine Academy (USMMA) and each pitched in \$150 (for a total of \$300) for the starting capital for the FASA Corporation. On board since the formation of the company, by the 1990s Babcock helped grow it to one of the most recognized tabletop and electronic game companies in the world.

In his time at FASA, Babcock was the editor-in-chief of the *Star Trek* RPG line and is credited in every *Star Trek* product that FASA ever produced. The BattleTech Wiki reports that the original concept for *Shadowrun* was allegedly devised by him. Ross himself insists that there were many involved in the creation of the game but that he was the strongest proponent of magic users with guns. He is credited for game design and writing of *BattleTech* and many of the line's related products which became the flagship brand for FASA as the *Doctor Who* and *Star Trek* licenses expired.



ROSS BABCOCK, PRESIDENT OF FASA, IN 2012

On the *Doctor Who* RPG, Babcock is credited as a designer in the *Game Operations Manual* and *A Sourcebook for Field Agents* in the core rulebook set. He is listed as the Editor-in-Chief in the modules *Countdown*, *The Hartlewick Horror*, *The Legions of Death*, *City of Gold*, and *The Warriors Code*, and also listed as such in the supplements *The Cybermen* and *The Master*.

Ross Babcock served as the Executive Vice President for Virtual World Entertainment from 1988 to 1995, the company that presented the BattleTech Centers of virtual cockpit *BattleTech* gaming. He currently holds the position of President of the FASA Corporation, which still hold property rights for various games though the company no longer actively publishes any game materials.

The Diary of Doctor Who Role-Playing Games is fortunate enough to present this interview with Ross Babcock, which we hope will give our readers some insight into the creation and development of FASA's *Doctor Who* RPG.

**DDWRPG: You were involved with FASA from the very start. Can you tell us a little bit about the creation of the company and the work you did?**

L. ROSS BABCOCK III: After graduation from USMMA in 1980, Jordan and I were in Chicago and we continued playing *Traveller* with some other friends. We spent a bit of time drawing layouts for our space ships for 15mm miniature battles. We took them to a game store and asked if they might be interested in buying some. Much to our surprise they said yes and let us know about some game distributors who might be interested in carrying our products. I think it was in December 1980 and we were playing and there was a knock on the door with a special delivery letter from a distributor for an order of 300 each of the deck plans we had done at the time and more importantly a check for payment. The rest is as they say history.

As we started with only the two of us, we did everything ourselves. I generally handled the books and writing and Jordan did product design and art direction. We each worked on the kinds of product we wanted to do and the game design of each. In between there was everything from shipping to sales and marketing.

**DDWRPG: It seems you were involved in every aspect of FASA's operation. Did you have any favorite parts of your work?**



RB: A favorite part of work? There was always great satisfaction in finally finishing a product/project. Getting it out the door and into the market place. As for the day to day, all of our businesses seemed to go through cycles. We would start out working on the great idea including lots of game design and playtesting. Then we get to market and all the work of running the company and growing the company eats up all of the time. There is no longer any time to design and playtest, others get to do it. This would get to the point where we make additional hires or change the business or even company in order to make the time to get back to design and play test. I think I went through this cycle 3 or so times in the 20 plus years of FASA.

**DDWRPG: How quickly did FASA expand? How long after December 1980 was it that you moved into your own “offices” and did the work full time?**

RB: If I remember correctly we were pretty much full time from 1981 on. Our first offices were shared with Mayfair Games. As both Jordan and I were living at home, we did not pay ourselves anything for a couple of years until Jordan bought a car.

**DDWRPG: Mayfair games is now a huge company in their own right. How is it that you ended up sharing space with them in the early days?**

RB: Well back then we were two little start-up companies, each not able to afford space on their own. We got together, leased some old warehouse space and built out offices.

**DDWRPG: Was FASA always headquartered at 1026 W. Van Buren St in Chicago, Illinois?**

RB: Our first office was the shared space at 800 (?) W Cermak Road. We were there for two years and then moved to Van Buren. Once Virtual World Entertainment was up and running, FASA followed to 1100 W Cermak. This was around 1991 or 1992. Van Buren was too small and did not have the loading facilities we needed. I closed the doors and was the last one out [of 1100 W Cermak] in 2001.



1026 W. VAN BUREN ST. AS IT APPEARED IN 2010

**DDWRPG: How is it that you came back to nearly the same address on Cermak Road all those years later?**

RB: That part of Cermak was and is a light industrial area with lots of old space. Virtual World Entertainment (VWE) needed space and found a rehabbed old piano factory just three blocks away from our old FASA address. Once VWE was settled in and with FASA feeling its own growing pains, the decision was made to move. It kept all of us in the same building and able to look over one and others shoulders. Eventually FASA Interactive also had its first offices there.



1100 W. CERMAK ROAD AS IT APPEARS IN 2012

**DDWRPG: Who came up with the original name (the Fredonain Aeronautics and Space Administration), and is it in fact a reference to the Marx Brother’s film *Duck Soup*?**

RB: Jordan had been using the name for various high school ventures and it was a natural for the new business. And yes, it is a reference to the Marx Brothers. Jordan was/is a big fan.

**DDWRPG: Are you still in touch with Jordan Weisman?**

RB: Jordan is doing well in the Seattle area. I see and/or talk to him occasionally. He is always busy with whatever his latest venture may be.

**DDWRPG: Were you, yourself, a fan of the Doctor Who TV series?**

RB: Sunday nights our local PBS station showed *Monty Python* and *Doctor Who*. I watched most of the Tom Baker era shows with a few repeats of the earlier Doctors.

**DDWRPG: Was your partner at FASA, Jordan Weisman, also a fan and did he get directly involved in this game at all?**

RB: We were both fans and like virtually all of FASA's products, we each were involved to one degree or another. One of the problems with small companies is that there is a lot of work to be done and never enough time to do it. So while each of us may have wanted to spend more time on any given project, the demands of the rest of the business would often prevent that. Supervising, resolving problems and doing the parts that were most important to us would become the pattern.

**DDWRPG: How is it that FASA ended up with a license for the *Doctor Who* Role-Playing Game? We have heard that at the time other companies to include Games Workshop in the UK were vying for the same license and FASA were fortunate enough to win it.**

RB: My off the cuff answer is that we were simply the first to ask. At that time we were actively looking for licenses to expand our product line. We had the *Star Trek* license and those products allowed us to show others what we could do. Another important aspect is that at that time the intellectual property holders did not really know what our Adventure Game industry was all about. And while we would never be a great source of income for them, something was better than nothing.

**DDWRPG: Did you ever hear of anyone else who was trying to get the license?**

RB: Not at the time we were working on it.

**DDWRPG: For how long was FASA granted a license by the BBC, and when did it start and end?**

RB: Unfortunately I do not have the exact information. We can look at the product and see how long it lasted. My best guess is that it was a 3 year license, pretty standard at the time.

**DDWRPG: Were there any specific issues with working on such a license? For example did the BBC require approval on elements of the game?**

RB: All licenses require some form of approval. Some are as simple as making sure the copyright and trademark information is correct. Others will require approval each step along the way from proposal to finished product. Our products were very complex from the BBC's point of view. They dealt with the fiction itself and not just images and likenesses. I am sure that we had to submit product proposals and mockup of final versions. I am not sure if anyone actually read through the whole thing or not.

**DDWRPG: In the original rule books you are credited as one of the designers of the game. Can you tell us what parts of the system you designed?**



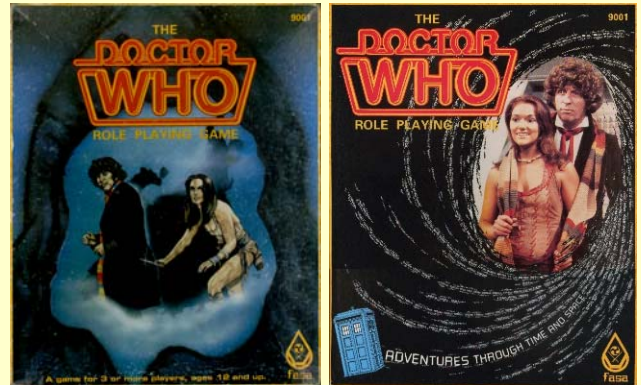
RB: Not really, too long ago. I am sure that I collaborated on parts and certainly read through the whole thing looking for way to break the system. I can't really take credit for any specific part.

**DDWRPG:** There are three different editions/printings of the FASA Doctor Who RPG. The first edition, with white book covers, featured photos of Colin Baker (the 6th Doctor) on the inside. These photos were removed in subsequent printings. Is there a particular story behind their removal?

RB: One of the issues with any license what rights the intellectual property holder has from the actors and also how those actors are to deal with. Sometimes an actor will have the right to approve any use of his likeness. This may be one of the reasons for a change.

**DDWRPG:** The first edition box set also featured artwork of the 4th Doctor and Leela in a style similar to FASA's *Star Trek* RPG. This was changed to a photo on the second and third editions. Was there a reason for this change?

RB: Here the answer may just be availability. Getting images from the BBC to use was a painful task. We would ask for specific types of artwork or photographs and they would have to go to their archives, perhaps make prints or duplicate slides and send them to us. There was no collection of electronic images to be e-mailed or downloaded. It took time and we would very often not get what we wanted.



ORIGINAL AND REPLACEMENT BOX COVERS

**DDWRPG:** After the first supplement (*The Daleks*) and first two adventure modules (*The Iyteen Menace* and *The Lords of Destiny*) were released, you replaced Wm. John Wheeler as the Editor-in-Chief for the *Doctor Who* line. What prompted this change?

RB: I believe John left FASA and went to work at his own company, The Companions. At some point in their careers, the really good people want to take a stab at working for themselves rather than for someone else. John reached that point and decided to head out on his own. While I did copy editing and proofreading earlier, at this point we had a staff to handle that work. As Editor-in-Chief, I now had the title for part of the work I was doing. Namely finding authors to write our products and working with them to make sure that supplied what we needed. A lot of line development was included until we reached the point of hiring line developers.

**DDWRPG:** From someone we previously interviewed it was said that Jordan Weisman knew Wm. John Wheeler before he worked for FASA. Someone told us that he was a high school teacher of Jordan's. Can you confirm this?

RB: I believe that John was indeed one of Jordan's high school teachers.

**DDWRPG:** Did the *Doctor Who* line ever get its own line editor, or did the line end when you were doing the work specifically?

RB: Line developers or editors came along once we had a number of lines to manage or more than one person could do. For FASA this happened after *Doctor Who*. So, the game never had its own dedicated developer.

**DDWRPG:** It seems at this time that you became the line editor for the *Doctor Who* RPG, overseeing production of all of the following supplements and modules. Do you have any specific memories on working on these or making and specific editorial decisions?

RB: I do not have any specific memories, just the general ones of trying to figure out what would make interesting products, what the BBC would let us do and who I could find to do it.

**DDWRPG: Do you have any memories of restrictions the BBC may have given you, or anything that FASA or a write put together that the BBC vetoed and said 'No you can't do that'?**

RB: Part of the game with a licensor is to figure out what will go through without too much trouble or if there is something you really want to do for the game, how to present that so it does not appear to be a problem. Our biggest challenges were probably the solo adventures and the whole how not to appear as a book issue. I do not remember there being any content problems.

**DDWRPG: The adventure module *The Hartlewick Horror* was rumored to originally have been written as a *Call of Cthulhu* adventure that was retooled to become a *Doctor Who* adventure. Can you confirm this to be the case or have any memories of editing that module?**

RB: We would have to go back to the author for this.



**FASA'S OPEN CALL FOR WRITERS**  
(from *Stardate* Issue #11)

**DDWRPG: In *Stardate* Magazine (issues #10 and 11) there is a somewhat interesting call for writers included in them that says "FASA...is looking for a few good writers" for their *Doctor Who*, *Star Trek* and *BattleTech* Lines, with you as the person at FASA to contact if one has any interest. Few companies put out such an open call for writers. Did you get a response from people looking to write for the *Doctor Who* RPG? Were there any submissions or writers of note that you might remember?**

RB: Game companies such as ours were always trying to find writers who were interested in the subject and capable of doing the writing. Remember we published a lot of words each year. Such appeals would usually get a few inquiries and perhaps a product or two. Usually we found, or he found us, a fan. Then it's the work of several products to train and educate him to what we want and require. This is how our stable of writers was developed.

**DDWRPG: Perhaps the biggest mystery involving the FASA game for many fans is the listing for supplements and adventure modules for the *Doctor Who* RPG in the Spring 1987 FASA Catalog that were never seen. The catalog listed two forthcoming supplements (and their future ISBN numbers) that were expected to be released: *The Sontarans Sourcebook* and a *Gallifrey Sourcebook* (about the Time Lord home world). How far did these ever get into production and do they exist in any form?**

RB: Remember that our product lead time from inception to publication could be as long as 12 months or more. We would have annual meetings to decide how many products per game line we wanted and then perhaps separate meetings to decide what direction the game line was going and what types or products would accomplish this. That set the course for the next year. Next was the lead time for some of our distributors and customers. Book stores especially wanted to know way in advance what was coming. It's easy to mock up a cover and assign an ISBN number. If the line and license had continued, those would have been the next products to come out. I do not remember how far we got with them.

**DDWRPG: The same Spring 1987 FASA Catalog (again with an assigned ISBN number) also features the infamous listing for a 2 book set adventure module that was to be released called *The Sands of Time/The Invasion from Mars* that was never seen. Were these modules ever finished? Who may have been assigned to write them? What might their plots have been about?**



RB: Once again memory fails me. Answering these questions reminds me of the number of products and projects that I have worked on. It's a very long list. Unfortunately *Doctor Who* was supplanted by our own game lines which followed.

**DDWRPG: There were two solo-play adventure books released by FASA as part of the line. The books *The Vortex Crystal* and *The Rebel's Gamble* were written by William J. Keith. Were there plans for more such books to be released? Do you have any memories of the production of these releases?**

RB: One of the things I remember is the constant battle to expand the interpretation of our license. Our license was for games and game product. A license for books was held by another. So, our products could not look like books. A lot of our *Doctor Who* product was shrink wrapped and some had a cardboard insert with a hole for a peg-hook. All of this in an effort to prove we were not publishing books. The solo-play adventure books really pushed the limit. I am sure that we wanted to do more but not sure if we would be allowed to.

**DDWRPG: One of the unique elements of the solo-play adventure book "The Rebel's Gamble" is that it features the 6th Doctor and his companion Peri in the text. The book also features the 4th Doctor's companion Harry Sullivan who never met those characters in the show. Fans speculate that the book was originally written to feature the 4th Doctor but was eventually changed to accommodate the newest on-screen Doctor. Are you aware of any edits or changes that were made in this regard?**

RB: Once again lost in the past.

**DDWRPG: The *Doctor Who* game was well supported by a line of miniatures as well. These miniatures are still highly collectable. The minis were made by RAFM and released by FASA. In the UK, they were also released as a Citadel/FASA joint venture according to the packaging. Were the miniatures originally sculpted in the US or in the UK? In the Citadel/FASA UK release their set that included an extra sea devil sculpt that was not seen in the USA. Also a miniature of the character Turlough that was never part of a US set was released in the UK. Was there a reason we never saw these minis in the USA?**

RB: These two questions lead me to believe that the sculpting was done in the UK and sent along to RAFM for North American production and distribution. As things wound down, those two figures probably never made it across. Or perhaps did not fit the package mix done by RAFM.



**DDWRPG: The FASA *Doctor Who* miniatures are perhaps best remembered for their unique packaging, which features the miniatures inside a small TARDIS-like package. Do you know who came up with this idea?**

RB: This is entirely Jordan. He was and is always looking for ways to make products unique. He drove some of our suppliers nuts trying to figure out ways to create and package our products.

**DDWRPG: Were the FASA *Doctor Who* miniatures good sellers? Were they popular?**

RB: I would say that they did OK but not great. How many players were out there that wanted figures to play with? Probably our main market were fans who wanted to collect the range.

**DDWRPG: Was the *Doctor Who* role-playing game in general a good seller for FASA? Do you know how many units FASA eventually sold of the game?**

RB: The game was successful enough to go through several printings, probably 15,000 to 20,000 copies of the basic game. I would say it was an OK seller. The problem of course was that we were paying a royalty. It was not as good as *BattleTech* was becoming. In addition to the royalty was just the hassle of getting approvals.

**DDWRPG: Generally how many copies of the supplements or adventure modules were printed?**

RB: An adventure probably had a print run of 5000 and a supplement of 5000 to 7500.

**DDWRPG: These numbers seem really solid compared to the numbers that modern games (except for *D&D*) sell. Was this seen as a standard seller (or a good or a poor seller) for FASA at the time?**

RB: Remember that the market today is very different than that of 25 to 30 years ago. I think that *Doctor Who* was a standard and steady seller whose market seemed to be made up of players and fans. After the fans had acquired what they wanted the remaining players were probably not enough to keep things going. When sales of the basic game drop below a certain point, that means that the number of active players drop below the critical point to make producing a supplement or an adventure worthwhile. I believe we were seeing *Doctor Who* begin to reach this point.

**DDWRPG: Was FASA generally happy with how the *Doctor Who* game turned out and how it sold?**

RB: I think we were generally happy. Anytime we got to reprint the basic rules set meant the line was doing well.

**DDWRPG: After 1986 no new supplements or adventure modules were released. Presumably, FASA let the license for the *Doctor Who* RPG lapse. Were there any specific causes for this? What was the overall reasons for this decision?**

RB: As noted, lots of things contributed, but probably the largest factor was the success of our own games and thus no longer needing another property to help get into the market place.



A VWE TESLA II GAMING POD

**DDWRPG: Your work on the *Doctor Who* game is well appreciated by our readers. What other contributions to gaming were you involved in and particularly proud of?**

RB: I have had a hand in at least some aspect of every game line FASA published. I did a lot of work getting the *BattleTech* and *Virtual World Centers* up and running. I was involved with FASA Interactive's *Mech-Commander*. I did a lot of work working to make Ral Partha and FASA coordinate products and production as well as help set-up our European joint venture Ral Partha Europe. I am proud of it all.



PODS SET UP FOR GAMING (GENCON 2012)

**DDWRPG: In the years since FASA exited the scene as a publisher, in what capacity has the company continued to exist?**

RB: Once a company decides to end active operations, there is a lot left over that can take years to finally wind down and finish. After all of the wheeling and dealing was done, FASA Corporation was still an active company. I bought out both Jordan and Mort Weisman and became the sole owner. It turned out that no one wanted our production facility in England or *Earthdawn*. So I have been administering Ral Partha Europe and an ongoing *Earthdawn* license with Redbrick LLC.



**DDWRPG:** So does this mean that all the FASA intellectual property was split between you and Jordan (and Mort?) back at that time? I believe Jordan worked with new ventures (such as WizKids) to release *Shadowrun* and *Battletech* offerings. On-line research shows that *Earthdawn* was licensed to WizKids for a while as well. How did all this work?

RB: FASA's IPs were sold (originally licensed but with a buy out later) to Wizkids. Wizkids was being pestered by folks wanting to license *Earthdawn* (they had no plans for it) and rather than deal with that, they gave *Earthdawn* back. Redbrick has been licensing the property ever since.

**DDWRPG:** Did FASA “survive” because a no one took the Ral Partha Europe facility and *Earthdawn* properties, and so the company under your guidance simply remained active? It is the impression of most gamers that FASA “quit when it was ahead” and dissolved and only exists as a holding company. In truth it seems the company never really died, but just split up some of its properties, and continued to work on lower-profile properties.

RB: FASA Corporation survived because there was still royalty money coming in and other financial and legal obligations to take care of. There were assets that no one wanted but that still generated cash and needed managing. *Earthdawn* and Ral Partha Europe being the most important. So, FASA Corporation has never gone away, just worked through others to continue with the properties it still held.

**DDWRPG:** What other projects and work have you been up to in the past 20 years?

RB: Let's say 10 years. I have watched the making of a lot of miniatures being cast in England. Once again in an effort to find product of our own in addition to licensed products, FASA and Ral Partha Europe purchased the German miniature game *Demonworld*. We have been producing the figures and will finally have print copies of the original rules available at this year's GenCon. Next year we will have new and improved rules and products.

The biggest news will be the reintroduction of the FASA brand. Working with the folks at Redbrick, this GenCon will see the introduction of FASA Games, Inc. FASA Games will be publishing *Earthdawn*, *Blue Planet*, *Fading Suns*, *Demonworld* and coming next year a new miniature and RPG game *1879*. We also hope to have an *1879* ios app available sometime soon. After a few years of administration it's fun to once again be working on game design and world creation. Of course there is never enough time to do all I want, but that is the way life goes.

**DDWRPG:** Will FASA be an active publisher, or more of an license holder, publishing items through Redbrick?

RB: It's a little more complicated than that. Redbrick will fade away and FASA Games, Inc. will take over. FASA Games will hold several licenses from FASA Corporation. FASA Games is a venture between myself, James Sutton, Dawn Sutton and several others. I get to dabble in the projects I want and James and Dawn get to do the day to day running of the business. The itch to design and play games never goes away and between the projects that were floating around between Redbrick, FASA and Ral Partha Europe, this seems like the best way to accomplish it all.



FASA BACK AGAIN AT GENCON 2012

**DDWRPG:** At GenCon last year we saw that Ral Partha had a booth and had expanded their lines and offerings. Is this the active UK branch that you are a part of, or is there a still existing American entity (Iron Wind Metals LLC)?

RB: To add to the confusion, Iron Wind Metals calls and markets the old fantasy lines under the Ral Partha name. This is what you saw. Ral Partha Europe is bound by certain licenses to sell only in Europe and certain other select markets. RPE and FASA's own games are not so bound and you may see them here or represented here in the future.

**DDWRPG: To clarify, is “RPE” a stateside company that will feature Ral Partha Europe minis or have their very own line here in the USA?**

RB: Ral Partha Europe Ltd is an English company located just outside Liverpool. It is a joint venture between FASA Corporation and some English partners. It produces miniatures for some of the old FASA games, the old Ral Partha fantasy lines, the German fantasy RPG, *Das Schwarze Auge* (DSA) and now its own games including *Demon-world* and *1879*.

**DDWRPG: It is nice to see you will once again be working on some games. Is the “regeneration” of FASA giving you the motivation and opportunity to once again be a part of the fun side of authoring games? Is there anything that you hope to accomplish or work on?**

RB: As I mentioned the itch to design and play games never goes away. I have been having fun doing design and world creation work on *1879* and helping (giving advice on) the others.

**DDWRPG: Have you watched the revival of *Doctor Who* and what are your impressions?**

RB: I have not really kept up. I have watched a few of the David Tennant series and a couple of the current series. I will always remember the sometimes less than big budget effects of the earlier Doctors. I am glad that the property continues to flourish. It would be sad not to have the Doctor around.



L. ROSS BABCOCK III AT GENCON IN 1988

**DDWRPG: Where does the *Doctor Who* property now reside (presumably the license expired but the work – if done free-lance - belongs to someone)? Does FASA still hold the Intellectual Property rights for the FASA *Doctor Who* modules/supplements/rules (minus the BBC’s “*Doctor Who*” imprint which would prevent publishing)? I suspect our readers wonder who owns the various adventure modules and supplements these days.**

RB: Most licenses require the produced product to carry the copyright and trademark of the licensor and thus the licensor "owns" the product. Some might argue that the game system does not transfer but if so that needs to be specifically excluded from the copyright notice. So the answer is that for all intents and purposes the BBC owns it all and most likely does not even know that it exists.

**DDWRPG: Are we the first people to contact you about the *Doctor Who* RPG or have there been others? (This is just our attempt to gauge long term interest that you may have encountered).**

RB: Yes, you are the first to contact me about *Doctor Who*.

**DDWRPG: For those who are interested in the RPG industry, what advice would you give aspiring writers or game designers?**



RB: Keep trying. Remember that most companies will have at least medium range (6 to 12 months) plans in place for product development. They also have stables of writers and designers who are proven to them. In order to break into this system you have to prove yourself and be willing to work on what they want you to not what you may want to. It is also a matter of luck and timing. Submitting something when they need it is luck.

The other route is to go into business for yourself. The internet and Print-On-Demand makes getting out into the market place pretty easy. Getting noticed is another matter. If you are good at writing and design, you have to find someone who is good at art and can create what you envision. You have to be able to find people to work over your product and you have to be willing to listen and adapt to valid criticism. All of this is hard. You just have to look at a show like GenCon and notice how many one game companies there are displaying their product and then notice how many actually make it to the show the next year. For some it is a hobby and making a living from it is not required. But those who are successful at turning their hobby into a career are rare.

I am grateful that I was able to do so. It was a matter of timing, good ideas, hard work and great partners.

**DDWRPG: We thank you for your time and appreciate the effort you have made to inform us about the details of the Doctor Who RPG. We wish you well in all your current projects and work!**



JUST A FEW OF FASA'S OTHER PRODUCTS THAT ROSS BABCOCK HELPED GET TO MARKET

## MORE ABOUT FASA

A 2006 *Gamespy* interview with Jordan Weisman, co-founder of FASA, gives some expanded information about the FASA Corporation. In the interview Weisman remembers founding the company with \$350 total (he and Ross putting up \$175 each), though in our interview Ross remembers the total being only \$300. Here are other interesting tidbits from the interview:

**GameSpy:** How did you decide on your company name?

**Jordan Weisman:** In high school, myself and some other social deviants founded a mythical country called "Freedonia" as an homage to the country in the Marx Brother's movie "Duck Soup." The goal of this country was to provide creative excuses to continually throw parties - which it did admirably. Everyone at the parties had "official" roles within Freedonia, and among mine was Vice-Chairman of FASA (Freedonian Aeronautics and Space Administration). Some old jokes never die.

**GameSpy:** How did you decide on the logo and are you still using the original? If it is not the original logo, what prompted you to change it?

**Jordan Weisman:** The original logo was actually a combination of the emblems from mine and Ross' role-playing characters. It was a vaguely teardrop thing with crossed swords and a Japanese Samurai symbol. We changed it after about seven years to the much more simple starburst that we are still currently using.

[SOURCE: <http://uk.gamespy.com/articles/697/697083p18.html> ]

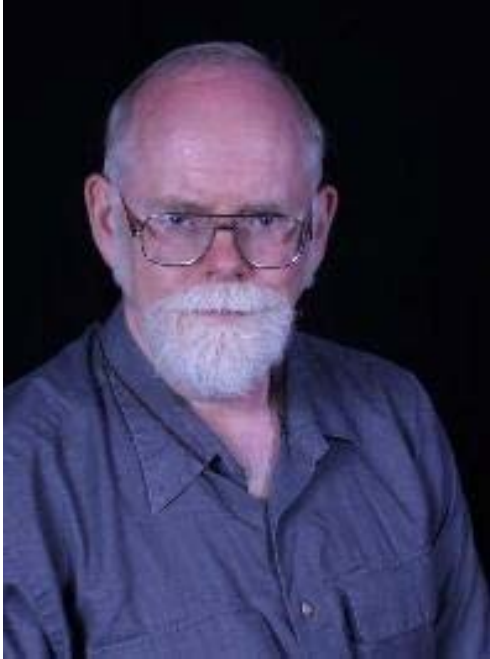


FASA HQ IN THE 80s



# INTERVIEW WITH WILLIAM H. KEITH JR.: DESIGNER, ILLUSTRATOR, AND WRITER FOR FASA'S DOCTOR WHO RPG

by Neil Riebe



William H. Keith, Jr. was a hospital corpsman during the Vietnam War. Later, he became a prolific illustrator and writer with over a hundred books, novels, and short stories to his credit. In the gaming industry he has worked for Games Designers Workshop and FASA. His World War II RPG *Behind the Enemy Lines* won the 1982 H.G. Wells Award for “Best Role-Playing Game.” In 1986, his *Twilight 2000* module “*Going Home*” won the Origins Award for “One of the Best Games of the Year.” Then in 1995, his *BattleTech* novel *Tactics of Duty* won the “Best Game-Related Fiction” award.

But for us *Doctor Who* fans of the 1980s, little has been documented about his work for FASA’s *Doctor Who* role-playing game. Mr. Keith has kindly consented to share with us his experience with FASA’s game.

**DDWRPG: When did you start work on the *Doctor Who* Role-Playing Game? How did you get involved in its creation—did you request to work the project or were you asked?**

WILLIAM H. KEITH JR.: I started work on the two *Doctor Who* plot-your-own novels in about 1982. My involvement with the RPG started a few years later, when FASA asked me to do some game modules for them.

**DDWRPG: Were you familiar with *Doctor Who* at the time?**

WHK: Oh, yes. I’d been following the Doctor off and on since the late seventies, I think it was. I started with Doctor #3—Pertwee’s character. My favorite, though, was always Tom Baker.

**DDWRPG: Did you have any input in developing the rules?**

WHK: None whatsoever. They brought me aboard later to work on some of the games modules.

**DDWRPG: You have illustration credits for the core rules, the *Cybermen* sourcebooks, and the *Iytean Menace* adventure module. Were you given carte blanche to pick what you wanted to draw or was it a collaborative decision between you and the writers?**

WHK: I read the material, and developed my own ideas. Of course, I had the original *Doctor Who* material in front of me, and wanted to be faithful to it.

**DDWRPG: You were the assistant designer for *The Master* sourcebooks and *The Iytean Menace* adventure module. Can you describe the work you did as designer for these books?**

WHK: At this point, I don’t remember much about the actual work. It’s been—my God!—almost thirty years!

**DDWRPG: *The Iytean Menace* has to be the most extravagant book FASA published for the game. From the cover to the illustrations, one gets the feel of entering the Victorian era. Can you elaborate on the creative work and decision making that went into putting together such a beautiful book?**

WHK: Again, I don’t remember much of it, I’m afraid. I recall that FASA had made the decision to use a piece of Impressionist art for the cover, and asked if I could add something to it. I painted a small group—the Doctor and several of his companions—apparently walking across those wet city cobblestones in the background. I think that addition got cut, however, in later editions of the module, which just showed the Victorian gentleman and umbrella on the front. [DDWRPG Ed. This art in fact was not cut, but appears on the back of the module rather than the





WRAP AROUND COVER ART FOR "THE IYTEAN MENACE" MODULE  
(William H Keith's additional art on the left side (back cover))

front.]

**DDWRPG:** In *The Lords of Destiny* module, you are almost a one-man show. You are its designer, writer, illustrator, and cover artist. It is an epic science fiction adventure in which a spaceship piloted by a master computer is destroying entire worlds to expand its size and provide raw materials for its inhabitants. The players must stop this ship from destroying our galaxy. No small task! What was the inspiration for this story?

**WHK:** I think the inspiration was *Doctor Who* itself. The project gave me the opportunity to pull out all the stops for a galaxy-wrecking threat that only the inimitable Doctor could stop.

**DDWRPG:** Was your scenario play tested and did you get to participate?

**WHK:** I have no idea. If it was, no I did not.

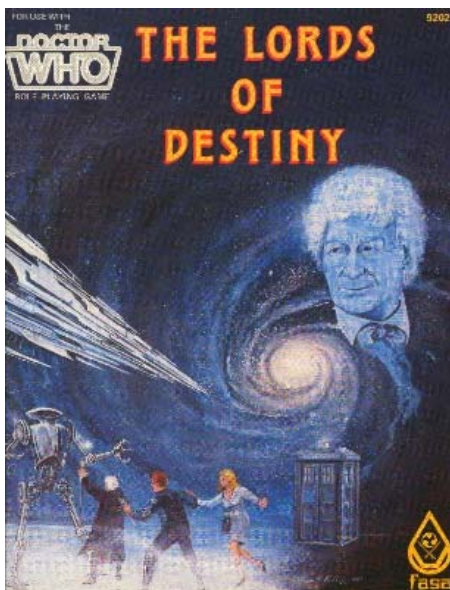
**DDWRPG:** Did you create the Professor, Sharyl Evans, and the other player characters or were their stats and backgrounds provided for you? Likewise with the module's NPCs, did you create their stats as well as the stats for their weapons?

**WHK:** As I recall, all of the characters were mine, and I created their stats to fit the story.

**DDWRPG:** The other adventure modules provided, in addition to sample player characters, stats for one of the Doctors and his companions. Yours (and *The Iytean Menace*) did not. Was there any particular reason?

**WHK:** I thought I worked out the stats. If they weren't included—and I don't remember now if they were or not—that would have been FASA's decision.

**DDWRPG:** Your adventure module is unique in that it provides the players with a detailed opening scene which presents the crisis. After that you provide possible solutions but no specific scenes which lead the players from point A to point B, like the other modules. What was the thought behind that?



THE LORDS OF DESTINY MODULE

**WHK:** When I worked on RPGs, I liked to leave as much creativity to the players and Game Master as possible, while maintaining for them the feel of being in the middle of a novel or movie plot. I disliked RPG modules where everything was laid out more or less in stone for the Game Master. Instead, I tried to provide guidelines—"the characters might choose to do this... or this... or they might hare off and do something completely unexpected." In a sense, the players and Game Masters all were collaborating with me to create each individual adventure. That's what I always most liked about RPGs... the narrative element, and the idea that this was an art form going back to when we lived in caves, and Ugh would get up from the fire and act out how he'd killed the mammoth that morning.

**DDWRPG:** How did people receive *The Lord's of Destiny*? Did you get feedback from players?

WHK: I honestly never heard a word. Remember... I wasn't working for FASA, save as a freelance writer and artist whom they'd occasionally bring in on a project-by-project basis. They rarely told me anything!

**DDWRPG: FASA's *Doctor Who* role-playing game seemed to come to an abrupt end. Do you know the back story of why FASA stopped publishing books for the game?**

WHK: Again, that was all FASA's decision. I was disappointed when nothing more came along. I suspect that they let *Doctor Who* slip to the sidelines when they got what was potentially a very lucrative license... the *Star Trek* RPG. [DDWRPG Ed. FASA had the *Star Trek* license for about three years before securing the *Doctor Who* license from the BBC.]

**DDWRPG: FASA's 1987 spring catalog listed sourcebooks for *The Sontarans* and *Gallifrey*. Were you involved in either of these? How far did FASA get in producing them?**

WHK: No. I had nothing to do with either of them.

**DDWRPG: There were also two more adventures modules slated for release—*The Sands of Terror* and *The Invasion From Mars*. Do you recall what those were going to be about?**

WHK: No. I'd never heard of either of them until now.

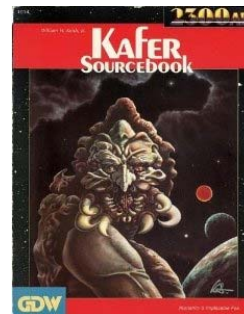
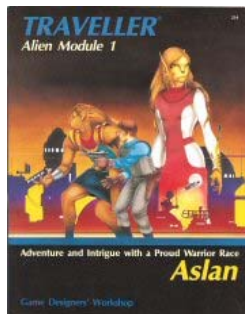
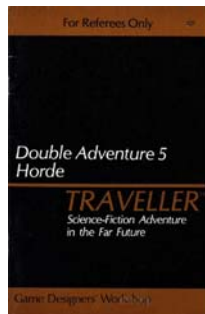
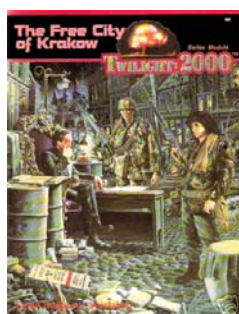
**DDWRPG: Do you have any other memories of note?**

WHK: I think the only thing in the way of reminiscence I do have was for one of the plot-it-yourself books, and the problem FASA tossed me when they got the cover painting in for the second one--*The Rebel's Gamble*--and it turned out to feature Colin Baker instead of Tom Baker. Rather than change the painting, they did a global search-and-replace on my manuscript, taking away the scarf and hat and jelly babies and sonic screwdriver, for instance, while unaccountably leaving the 4th Doctor's companions--including Harry Sullivan--in place! [DDWRPG Ed. *Sarah Jane's* character was also replaced by Peri before publication, but Harry Sullivan remained in the book as a companion.]

**DDWRPG: Thanks so much for taking this interview! Do you have any final thoughts about your contributions to the *Doctor Who* role-playing game?**

WHK: Only that I wish the *Doctor Who* franchise had been continued! It was a great RPG, and I enjoyed the several projects I was able to work on.

Since his work in role-playing games William has become a prolific Science Fiction author. He wrote for Keith Laumer's Bolo and Retief series. He co-wrote *Diplomatic Act* with Peter Jurassik, who portrayed Londo in *Babylon 5*, and ghost wrote *Frontier Earth* and *Searcher* for Bruce Boxleitner (Captain John Sheridan in *Babylon 5*). His current works include the Inheritance Trilogy, the Legacy Trilogy, and the Heritage Trilogy, all of which can be found under his pen name Ian Douglas. *Singularity*, the third book of his Star Carrier series, has just been released this year in February 2012. Learn more about William H. Keith, Jr. at his website: <http://whkeith.com/home-page.html>

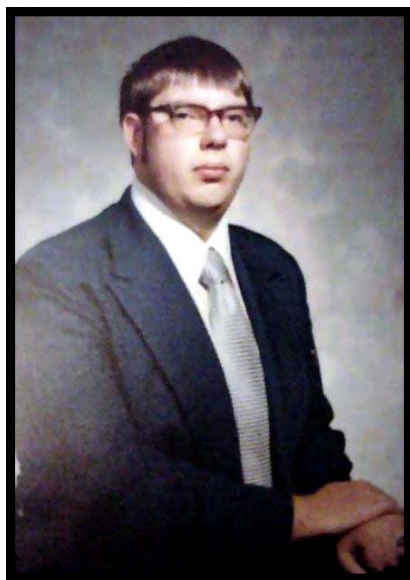


JUST A FEW OF WILLIAM H. KEITH'S OTHER ROLE-PLAYING GAME CONTRIBUTIONS



## OTHER FASA DOCTOR WHO WRITERS AND CONTRIBUTORS

**J. ANDREW KEITH** (John Andrew Keith), [31 August 1958 - 07 August 1999] was the brother of *Doctor Who* RPG writer William H. Keith Jr. He himself was a very prolific science fiction and gaming writer and worked under a number of pen names as well. William H. Keith Jr. had the following to say about some of the pseudonyms that J. Andrew Keith used, "We shared several: Keith William Andrews, Keith Douglass, and H. Jay Riker. Back in the *Traveller* days, when he was doing a ton of writing for the old *Journal of the Traveller's Aid Society*, he used several pen names, including Keith Douglass and John Marshall, so it wouldn't look like the journal was entirely an Andrew Keith production."



**J. ANDREW KEITH'S  
HIGH SCHOOL PHOTO**

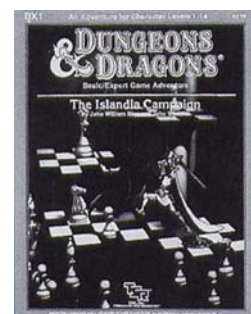
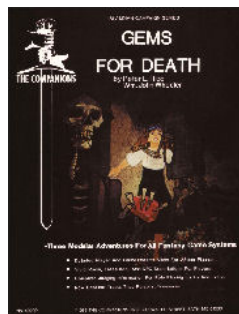
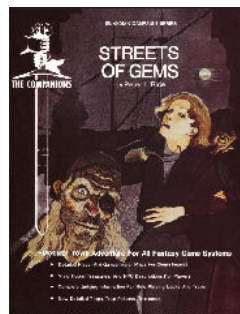
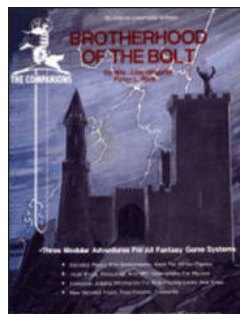
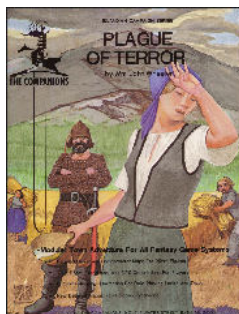
A memorial website dedicated to him ([www.freelancetraveller.com/jakeith/jakeith.html](http://www.freelancetraveller.com/jakeith/jakeith.html)) reports that J. Andrew Keith was very camera shy and the high school graduation photo of him (from circa 1976) was the most recent photo of him that his brother William had in his own photo album. Likewise, his brother reports that Andrew had an affection for felines.

J. Andrew Keith's extensive writing credits include countless *Traveller* supplements and articles, as well as *Battletech* and *Wing Commander* novels. For the FASA *Doctor Who* role-playing game he wrote the following releases: *The Iytean Menace*, *The Legions of Death*, *City of Gold*, *The Warrior's Code*, and *The Master* supplement.

**WM. JOHN WHEELER** (William John Wheeler), [1942 - 03 June 2008] The editor and co-writer of the FASA *Doctor Who* RPG sadly died at 66 yrs old. FASA's Mort Weisman told our editor at GenCon 2002, that Wm. John Wheeler was his son's (FASA founder Jordan Weisman) "high school teacher". He elaborated that Jordan Weisman and Wm. John Wheeler got to know one another well and ended up sharing an interest in the *Doctor Who* TV show. Wheeler worked for FASA as the editor of the *Doctor Who* RPG, but at the time we talked to Mort Weisman he said that Wheeler's health was not well. Other on-line research has uncovered that after working for FASA (even at the height of FASA's success circa 1986), Wheeler returned to teaching ("high school chemistry") and helped advise the high school's gaming club.

Wm. John Wheel is best known for his extensive work on the FASA *Star Trek* and *Doctor Who* RPGs. He wrote the unpublished *D&D* module called *The Islandia Campaign* (BX1 - known as the Basic/Expert 1 module, and featuring artwork later used on the cover of *Dragon* Issue #86) which was mentioned in the 1987 TSR Fall Catalog. This module was a highly edited version of the three (of five) original *Islandia* modules which were originally made for Wm. John Wheeler's third party publishing house known as The Companions Inc. He is also well remembered for his GenCon lectures in the 1980s especially a humorous take on the *Advanced Dungeons & Dragons* rules for encumbrance.

For the FASA *Doctor Who* role-playing game he started as the line's primary writer and once Fantasimulations Associates were brought in to assist in writing he became the main line editor. He contributed to the following releases: *The Doctor Who* RPG (editor and co-writer), *The Iytean Menace* (editor), *The Lords of Destiny* (editor), *The Daleks* supplement (editor).



**THE FIVE ORIGINAL "ISLANDIA CAMPAIGN" MODULES AND THE PROPOSED COVER FOR THE UNRELEASED D&D MODULE BX1**

**JORDAN K. WEISMAN**, was the co-founder of the FASA Corporation with his business partner L. Ross Babcock III in 1980. Under Jordan's watch, the company supported or created many different product lines to include *Traveller* supplements, the *Star Trek* RPG, the *Doctor Who* RPG, *Battletech*, *Renegade Legion*, *Shadowrun*, *Earthdawn*, *Crimson Skies*, and *VOR the Maelstrom*. While at FASA, he founded Environmental Simulations Project, which later became Virtual World Entertainment in 1990 which created the Battletech virtual reality centers. He worked with FASA Interactive as they developed the successful *Mechwarrior* PC games which was eventually purchased by Microsoft, also promoting Weisman to the Creative Director for Microsoft's entertainment division. Jordan Weisman continued to develop other game companies and founded WizKids, which produced the *Mage Knight* and *Heroclix* games, which introduced collectable miniatures (and the combat dial) to mini games. His involvement with gaming continued when in 2003 he founded 42 Entertainment, and then later in 2007 when he founded Smith & Tinker (which would license the electronic gaming rights to *Crimson Skies*, *Shadowrun*, *Mechwarrior* and other Microsoft games that once belonged to FASA. He currently is involved with Harebrained Schemes working on new gaming platforms. Jordan Weisman is an adjunct professor in the Interactive Media Division of the University of Southern California (USC) School of Cinema-Television.



On the *Doctor Who* role-playing game, Jordan was one of the leads to get the license for the game from the BBC and worked to gather the team to write the game. He himself is credited in the core *Doctor Who* RPG rule books as having done the graphic design, as well as on *The Daleks* supplement. He is also credited for creating the cover art concept for *The Iyteen Menace* adventure module, and credited as a production manager on *The Warrior's Code* module and *The Daleks* supplement.

DDWRPG continues to try to make contact with Jordan in the hope he will give us some information about his memories of working with the *Doctor Who* RPG, and to tell us about the various new projects he is developing at Harebrained Schemes and his other related creative endeavors.



SOME OF THE PRODUCTS JORDAN WEISMAN WAS INVOLVED WITH

**MORT WEISMAN**, was Jordan Weisman's father and joined FASA in 1985 after having worked in the publishing industry for many years at companies such as A.C. McClurg's and Swallow Press. His experience, it is reported in the Battletech Wiki, helped FASA organize and become one of the major game publishers in the tabletop gaming industry. On 25 January 2001, the announcement of FASA corporation closings its doors was made by Mort and L. Ross Babcock III. The Battletech Wiki (located at [http://www.sarna.net/wiki/Morton\\_Weisman](http://www.sarna.net/wiki/Morton_Weisman)) reports "Reportedly, Mort Weisman had been speaking about retirement for himself and perceived the gaming market to be in a downswing." Mort Weisman was appointed president of WizKids publishing, the in-house publishing division for Wizkids, in 2003.





## MEMORIES OF THE FASA DOCTOR WHO RPG

We asked some of our readers what their impressions of the FASA *Doctor Who* RPG were when they first heard about it and played it. Here are some of the thoughts that our respondents gave about the game. We include these looks back at the game to give readers some context about the FASA game and the impact it generally had on gamers so many years ago.

*Doctor Who* role-playing has been a part of Whovian fandom now for over 27 years, which means that the RPGs have had an impact on those that played as both gamers and as *Doctor Who* fans as well. The FASA game had a very different feel as in the series itself the Time Lords and Gallifrey were still fine, and therefore the Doctor was not the last of his race, making the game a bit different in scope. Here are some memories of the FASA RPG...

[DDWRPG Ed. One respondent remembered the game played at GenCon that featured Guy McLimore's characters Stan and Tabby in the plot, and commented in this way...]



**CHRIS POFF:** "[The] GenCon *Doctor Who* RPG game was always one of the big highlights of GenCon for me -- I'd even skip out early on the *Star Trek* LARP wrap-up just to be there for it! As a *Doctor Who* one-shot, it has all the right features... the players get to meet one of the Doctors (and sometimes one of the companions), the premade characters come from all over the time stream, from ancient times all the way to the far flung future. The game usually starts with a small bit for each character showing how the Doctor recruits them for a vital mission to save time and space, and by the game's end the players usually confront one of the Doctor's signature antagonists. It helps that the GM is a huge fan of the show with an encyclopedic knowledge, so the game always features references to episodes that long-time fans of the show will remember fondly.

I think my favorite personal experience was playing a doctor from Earth's interstellar age who, with the rest of the players, got recruited to intervene in a vital diplomatic conference that was being sabotaged by one of the participating governments. I chose to play my premade as an homage to a certain "simple country doctor" in another original series. [The FASA *Doctor Who* GenCon] games are fun because, while combat can feature prominently, there is also a heavy puzzle solving aspect. To expose the saboteurs, the party had to pay attention to clues of the technologies used to commit the crimes and figure out which species had access to all three (a clever gimmick I shamelessly borrowed for one of my own modules...) The game was memorable for me because many of the situations lent themselves to amusing one-liners; at one point, upon discovering a size discrepancy in a room caused by a holographic wall, I got to exclaim, "It's smaller on the inside than it is on the outside!"



**BRIAN "The Storyteller" SWIFT:** "FASA's *Doctor Who* RPG took everything that was good about their *Star Trek* RPG and made it great. The levels/points system allows for crunchiness in building but still lots of ease of play. One downside is the restriction that each character only gets one advantage (essentially making it impossible to build a Time Lord with this system!) There is also no effort to rectify the Doctor/Companion skill imbalance. The combat system is ridiculously complex for a game setting where combat is supposed to be de-emphasized (unless the goal was to get the players to avoid combat 'cuz they hated the rules?) But FASA put out quality supplements and modules that dared to actually look at the Whoniverse as a whole rather than as series of unrelated settings. While I use the *Doctor Who: Adventures in Time and Space* system I constantly fall back on FASA's sourcebooks for settings and characters and ideas."



**STEVEN HELLER:** "When I picked up the game many, many...oh hell you'd need a TARDIS to go back that far...years ago it was the story blurb about landing on the White House lawn in the mid 1980's and finding Daleks AND Hitler having tea that got me. I actually ran a campaign of *Doctor Who* based on just that blurb... oh the temporal paradoxes that cropped up. 8) "



**PETE MURPHY:** I liked the FASA *Doctor Who* Role Playing Game. The reason was not because of the game mechanics or the rule system but it had the words doctor, who, role, playing, game in the title.

At the time I bought it (1985 - I was 15) *Doctor Who* was a big thing in my life at the time. I had been role playing since mid 1982 and so had a great enthusiasm for the game. When it came I seem to remember it wasn't well received and there was no mention of it at all in *Doctor Who Monthly*. I went on to buy all FASA *Doctor Who* products and any magazines (and later fanzines) that had articles, rules or scenarios using the system.

Between 1985 - 1991 I must have played in over a hundred *Doctor Who* games using the FASA system (most of them lost in the mists of time). FASA in my mind brought out some good (if at times inaccurate) supplements as well as a couple of great scenarios.

The following people at least played in one game (either as player or GM or both) using the FASA *Doctor Who* RPG in our games: Peter Cakebread, Brendan Cowell, Andy Dodgshun, Jenny Hannah, Bobby Gill, Mark Greaves, Andrew Hunt, Andrew Hutchinson, Gareth Johnstone, Scott Keay, Dave Kennel-Henman, Jonathan Mount, Andrew Murphy, Katy Murphy, Neil Redmond, Adam Schofield, Andrew Screen, Philip S Shaw, Richard Udell, Michael Wall, and Adam Schofield. The following people I can't remember their surnames (with apologies) Caroline, Chris, Jonathan, Robin and the Ryelands Park Wargames and Role-Playing Society 1987-89.



**ALLISON HAAS:** I have a decent amount of experience with several table-top games, and I would have to say that I would rate the *Doctor Who* gaming experience among my favorites. I especially enjoy the creativity afforded to the players and the Game Master. In the Whoniverse, your experience is only limited by your creativity. All fans of the series have day-dreamed about the Doctor taking them away to see all of time and space. Role-playing allows you to slip into that role and truly access your creativity. FASA's *Doctor Who* is perfect for experienced and beginners alike. The system is simple enough to pick up during the introduction process, but also complex enough for advanced players to expand their experience. I would highly recommend the FASA *Doctor Who* Role-playing game to anyone. Happy adventuring!



**ROGER BOYES:** I believe it was middle school that I was able to mail order the *Doctor Who* FASA game through the Intergalactic Trading Post; my only source for anything *Doctor Who* related at the time. My first impression was that the game looked beautiful. The old textured parchment style books really gave it a classic Time Lord feel to it. I could believe that these were actually from Gallifrey. I didn't get to play the actual game very much as the rules seemed a bit much at the time of first reading. I was able to get my sisters together to make up our own characters and we had lots of fun doing that. Creating actual characters out of nothing and having them be a part of the Whoniverse was very exciting.

The books were a great resource for me at the time, as it had all kinds of information in it that gave me a greater understanding of the show. The explanations of Temporal Nexus Points, E-Space, Fluid Time, among other things, really inspired my young mind. I loved all the timelines, and rules that dealt with Gallifrey. The monster sections also gave me a taste of things to come; all the classic baddies that I came to love but had yet to see on the show. I also got the Five Doctors miniatures at the same time. These were my first 'toys' from *Doctor Who*. I remember the likenesses weren't the best, and maybe a little silly, but they were pretty good considering they were sculpted and very small after all. I always made sure they were wrapped up in tissue paper so that the metal wouldn't bend when not on display. The FASA RPG really cemented my love of *Doctor Who* and I still cherish it to this day.



**ROBERT WARNOCK:** I had avoided role-playing games for years, even though I'm not exactly sure why. So, being a big *Doctor Who* fan, it only made sense for the FASA *Doctor Who* role-playing game to be my first experience with the genre. I learned fairly quickly to look at things in broader terms. Since I have what might be called encyclopedic knowledge of the show, I tended to get bogged down in minutiae at first, rather than looking at the whole thing in more general terms. I thought it might be kind of overwhelming at first, but after about 15 minutes or so I began to get an idea of how things worked and I ended up having a lot of fun.





**AL SUMNER JR.:** “By the time I started playing the *Doctor Who* RPG in June '86, the group I joined had been playing the FASA game for 14 months, and had evolved it into the modified version called “DDWRPG”. As such, I don’t know if I ever played the true FASA version. For me, I did not have any knowledge of *Doctor Who* before gaming, as I had never watched the show before. I had done minimal role playing with *D&D* before, but not all that often, and I didn’t find it all that interesting. When I was asked to join the DDWRPG group, I was immediately amazed that this group did not look down at me like an outsider who dared violate

their sacred space. They all seemed to share this common knowledge and dialect about this alternate universe of *Doctor Who*, and seemed equally interested in sharing their experiences with me. I was immediately impressed with the science fiction aspect of the game, but I found the adventures to be most exhilarating. The adventures seemed, at first, to be complete improvisation, as there were minimal – if any – books or notes or supporting information to guide the adventures; only a pad of graph paper and a pencil on an otherwise empty table. Yet the twists and turns of each adventure were so well scripted, I was hooked. I discovered only later that the Game Masters had invested significant time and effort into developing their adventure modules, the NPCs within, and the myriad of unforeseen “what if” scenarios, so that what appeared to be improvisations were actually well-scripted and pre-determined outcomes.”



**NEIL RIEBE:** “Role-playing games were all the rage during the late 1970s and early 80s. I saw photos of these metal figurines set up on grid maps. Hobby shops stocked these rules books with fantastic artwork splashed on the covers. I've always been intrigued with them but didn't know anyone who played RPGs until high school.

My high school friends played *Middle Earth Role-Playing*. I loved it right away. I didn't understand the rules but as an avid daydreamer I fell in love with the imaginative, story-telling aspect of the game. So while an interest in role-playing games took root, this other thing called *Doctor Who* crept into my life. I heard of the show but never sat down to watch it until

1984 when PBS aired Peter Cushing's first Dalek film, *Doctor Who and the Daleks*. *Doctor Who* was an amazing show because it was like British *Masterpiece Theater* except instead of being some dull drama it was about something I loved -- science fiction. Plus, the bad guys, like Daleks and Cybermen, had their moments when they wiped out the good guys, unlike American equivalents, *Battlestar Galactica* and *V*, where the bad guys are getting trounced in every skirmish. So *Doctor Who* challenged its heroes with credible threats.

Now the stage was set for these two forces to collide. In the summer of 1985 I was ready to get my own role-playing game and there on the store shelf was, as if by divine providence, a *Doctor Who* role-playing game – my two biggest interests rolled into one!

I remember so much about that day when I bought the game. It was September, a Sunday afternoon, at the start of the school year. The game cost \$15. I spent the rest of the afternoon and into the night marveling at the photos, the rules, the statistics, everything. To me it was an authoritative translation of the program into the role-playing hobby and a gateway into the Who universe.

It took two months to read the rules. In October I playtested my first game, which I did solo to get used to the rules. In the plot an army of Sea Devils came out of suspended animation under my parent's house. I included myself in the game. I was home alone when the Sea Devils broke into the basement from their underground base. The Peter Davison Doctor arrived to help me keep the Sea Devils bottled up in the house before they could invade the rest of the world. For miniatures I created cardboard cut-outs of the Sea Devils, the Doctor and myself.

Role-players have criticized FASA's game for being rules-heavy and clunky. I was a teen when I got this game, and the only thing which confused me was the character creation system. Everything else is straight forward and easy. FASA's *Doctor Who* RPG holds up well today and I am in no hurry to trade it up for another system.”



**ADRIAN GAWAIN JONES:** “I bought the game at the Bolton Games Workshop many years ago. First impression when I opened the box was a sense of disappointment at the three books in there - I was expecting something a bit more - but then I read them and the more I read the more the game pulled me in. The rules were a bit all over the place it must be said but they worked and fitted the feel and style of the setting perfectly.”



**TODD S.:** "Just a quick e-mail to say that I stumbled across the August 2011 Gen Con issue of your fanzine, where you devoted a page to describing a session running the old FASA *Doctor Who* role-playing game.

I see that you still have Frankie in your game! I played the gangster twice way back in the early-to-mid 1990's, when the convention was still in Milwaukee - and won best player thanks to our favorite super ugly gangster. Really, that character almost made it easy. I recall blowing away a TV set showing the *Brady Bunch* with the old "Chicago typewriter" at one point - wow, good times and great memories.

Just a quick thank you for all the fun I had way back then; I live out in Oregon (where I am originally from - I was attending grad school in Madison at the time of those GenCons) and haven't played the FASA game in many years, though it's gathering dust in my closet.

Hope you are well, and perhaps even enjoying this year's Gen Con (I haven't been to it since 1994). A "Frankie the Gangster" fan from the old days!"



**TIERRA TANK:** "If I could sum up the *Doctor Who* Role-Playing experience in one word it would be freedom. Players can play whatever character they wish and how they want without being restricted to a set of races and classes since campaigns can be set in literally any place and anytime. This ensures that every character is unique and makes for interesting (and often hilarious) interactions. As the "hub", the TARDIS lends itself to infinite possibilities as well since it's dimensionally transcendental. In fact, my favorite campaigns took place entirely within the TARDIS when player could explore its interior, further develop their characters, and play out more domestic scenarios."



**JEFF MILLER:** "*Doctor Who* is escapism in its truest form. You can go anywhere and anywhen. The FASA *Doctor Who* role playing game takes you one step further. You can pretend to be anyone in that anywhere universe. The chance to be someone else and live those adventures I saw televised each week is chance no one should pass up on. It allows you to vocalize out your true ambitions or the ones you've always wanted to live out. It provides several hours of fun, excitement and pure escapism that can make be quite enjoyable. Hand in hand with cosplay can add an extra element that can bring escape from the doldrums of real life. I can't recommend enough playing the *Doctor Who* role-playing enough as it gives you the chance to be the type of person you've always wanted to be and more."



**DAVE BURKOWITZ:** "In all reality the FASA *Doctor Who* role-playing game was really my first real experience in quality RPG's - any play I had prior to that was *Dungeons & Dragons* and done poorly. I loved the system of order, and more importantly I loved the time we all spent together as friends. I used to live for us to all getting together. I loved it, it was much better than *Cats*, I would see it again and again...

Seriously though. I absolutely did love the game. It gave me time with friends, creative exploration, the opportunity to be things that only crossed my mind, and I found, at least for me personally, that when I left, my sketches, would be game related. As an artist I am always drawing - and the *Doctor Who* RPG gave me constant new ideas to doodle.

As I think of the game I was involved in, a flood of memories descended on me, and I began remembering individual characters. Clem - who was all the obnoxious things I was inside and couldn't be in reality. Zepo the ever bold leader and Time Lord; Elise, Sarah's character, which seemed to always be just one level less shy than Sarah; Habeeb, the Mark Grzanna character that needed to die; Dave Hewett's character Joshua trying hard to be the right hand man of those in need; Jason Shaver's characters always creating a shit storm that frequently ended in the character's demise. Man that was a lot of fun.

I always appreciated your folks - we would descend like locust onto your place, your parents would be quarantined upstairs, and we would game, and munch, and laugh until all hours of the morning, and then go to Denny's for grilled cheese sandwiches. Your folks were saints to live with that. I should really send them a thank you note..."





**BOB KOHLMETZ:** “I find it difficult to comment on playing the FASA *Doctor Who* role playing game as I've yet to play the proper version. The Earthbound TimeLords had been playing it for about 4 or 5 months already and Nick Seidler, Dave Hewett and others had already re-written and streamlined the rules, ejecting that which bogged down the storytelling and emphasizing that which amped up the adventure. I think I came in around module #60 or 70 or so. The structure of the game as we played it really relied more on storytelling and less on structure (who wants to concentrate on "Action Points" when your character rounds a corner and finds two Daleks in their paths? Let's just shoot the bastards already!). This was both good and bad as much of the interpretation of play was left to the sole discretion of the Game Master and sometimes personalities did clash.

All in all, it was nice to be able to complete an adventure and then immediately start a new adventure without having to worry about calculating experience points and divvying up treasure. Which too is a mixed bag. On the one hand, our characters don't "grow" over time (if they live that long), but on the other, my character Stash would be so old and would have seen so much that I think he would probably be the slightly younger brother of the Face of Boe by this point. Alternatively, his character sheet lists him as 25 (considered VERY old the day he was rolled up); and that's not a bad age to be for all of time (and space).”



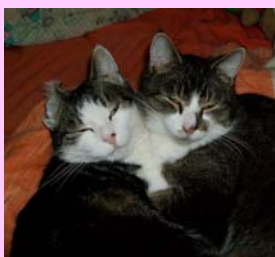
**REBEKAH (PARSONS) HANSEN:** “I had a great time during those days, playing the *Doctor Who* role-playing game. You never knew what the adventure would be and there were so many great cross-overs. My character, Victoria Hunter, was a cyborg with a removable hand that concealed weapons in the arm. She wore black leather and had red hair. Sadly, she died a fiery death by being ambushed and hauled up in a burlap bag that was attached to a helicopter and was accidentally shot down. To be truthful, I mostly just had my character follow others as there were so many real-life characters in our group. The white-blond insurance guy (Jason Shaver) that did customer service during the day was particularly funny -

he had the craziest adventures, probably as an offset to his calm demeanor he had to cultivate during the day. What's funny now though is that despite the fact that I am no cyborg, I definitely love black clothing and my red hair. It was a fun time!”



**PAUL VNUK JR.:** “Actually I don't remember that much about the FASA *Doctor Who* RPG and our game. I remember it being a blast and sitting around Dave Hewett's table at his parents house playing with him and Nick, I think Ed Rousseau sat in with us once or twice and some other guy, whom I just can't remember...John Ceszynski or something like that.

I remember my Time Lord was the Baron and had a red mohawk but I don't remember much about the actual missions and such. Of course I played so many RPG's in those days, *D&D*, *Champions*, *Villains and Vigilantes*...I remember the people and places but not the actual playing. Anyway, good to reconnect with you after all this time.”



**ANTHONY PREECE:** “The FASA *Doctor Who* RPG was a brave and for the most part, successful attempt at converting the world famous TV show to an RPG. Using the same rules as the *Star Trek* RPG, it was an easy to use system once you got past the character creation, which may have confused some people, to be honest, but the pre-generated characters worked well. Most of the modules were fast paced and were more action orientated than the modern day Cubicle 7 product. This fact alone may lead most to prefer the Cubicle 7 version but depending on how it was run the FASA game could work very well indeed.”



**NICK SEIDLER:** “The FASA *Doctor Who* RPG is one of the most versatile role-playing games that was ever made because the idea of *Doctor Who* itself is so grand. This is why *Time Lord* and *Doctor Who-Adventures in Time and Space* also are also great RPGs in their own right. In the early days of gaming, before even *GURPS*, the FASA *Doctor Who* RPG presented a game and mechanic that was so versatile you could tell any story (though a magic mechanic was not included as *Doctor Who* follows a scientific path of reason).

I, like some of our readers, was profoundly affected by the game which combined my two favorite hobbies of storytelling and *Doctor Who* fandom. I too remember buying my first copy of the game in early 1985 at the Napoleon’s game store. It couldn’t have been more than a day before Dave Hewett and Paul Vnuk Jr. joined me in the first game of what would become our epic 4400+ module campaign that still continues to this day. Pretty much every generation and group of friends that I have had has become involved in the game (or known of it) over the past 27 years. In many ways, it became a focus for my high school, college, military, graduate school, and professional friends as a reason to get together and have inexpensive and creative social fun. How could anyone complain about a hobby that costs almost nothing, engages the imagination, provides countless laughs, and actually makes one smarter and more social as you play? The game was the reason a number of our friends met each other, and some of them even married and live happily on. A number of the original players from the early days of the campaign continue to play more than two decades later. Others have come and gone — but all shared in the fun and adventure.

It is thanks to my interest in the FASA *Doctor Who* RPG that I became generally enthralled with role-playing as a hobby. I had already played many other games (playing *D&D*, *Traveller*, *Top Secret*, and *Star Frontiers*) but *Doctor Who* made me really love the genre and grow my interest in the whole hobby. This would eventually lead to my working in the industry and supporting various game companies as a freelance game designer, writer and editor. On a personal level, the game developed my skills as a storyteller, writer, and professional.

The FASA game is often accused of being too complex as a beginner game, or not being accurate enough in *Doctor Who* canon for some fans. Some say the game is too “combat oriented”. These criticisms are fair to some, but in my experience the game is infinitely adaptable and does not live up to those faults. It really depends on the style of play and the experience level of the Game Master. As an actually role-playing game system, the FASA RPG has proven to be very adaptable. The game covers most styles of game play, from the intellectual role-playing style of adventure favored by experienced gamers, to the action oriented combat style of first time players. As Gary Gygax championed, the rule book of any RPG is just a framework for the rules that a group of players themselves use. With our own campaign we eliminated some of the FASA game’s rules (such as action points and limits to skills), and modified others to create the game that worked for us. Players should not be afraid to do that with the FASA *Doctor Who* RPG, or for any game they play for that matter. Make the game that works for your style of campaign.

It is wonderful to see that there is still an interest in the FASA game, and that even with the rise of another quality *Doctor Who* RPG. Knowing one’s history gives one great perspective and a larger pool of knowledge and resources. In the end, the FASA game became so adaptable that our group has used the system to play thousands of effective adventures in every genre (including games that have magic and other non-Whovian elements). That is the strength of any good role-playing game system. The FASA game remains one of the great RPGs of all time.”



**PETER De PALMA:** “FASA’s *Doctor Who* role playing game succeeds for at least one reason. It’s *Doctor Who*. The rule system is straight forward and fairly uncomplicated. It could very well work with someone new or with limited experience to RPGs. Anyone who has *D&D* or *Role Master* or *GURPS* or *Call of Cthulhu* in their background might simply adapt the material to their preferred rule system with relative ease. Anyone who criticizes the FASA rules as unimpressive or plain or uninspired is absolutely right... but that’s not a bug, that’s a feature. For better or worse the FASA team connected a few dots with the *Doctor Who* series history and continuity. Fans of the TV series will complain, but it hardly gets in the way of a game.

If anything, it provides opportunities for all of us fan-boys to tinker with events after the Doctor has been involved. Surely that is one of the reasons some fans want to get involved with a *Doctor Who* role playing game. The structure of the adventures allows the referee and the players flexibility to run off the rails, tackle objectives in their own order, and encourages lateral thinking.”





## EVENT REPORT: GENCON 2012

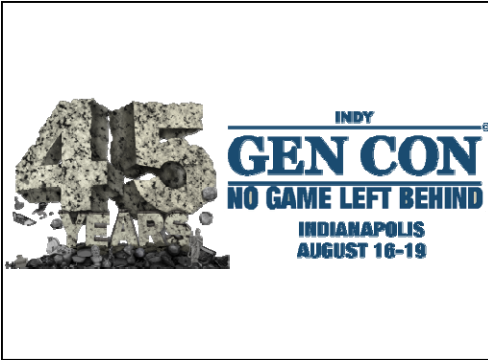
GenCon is the American gaming convention that celebrated its forty-fifth year of existence this year. It is the largest gaming event in the United States and the second largest in the world, second only to the Internationale Spieltage (aka. "Spiel" or "Essen") convention held each year in Essen, Germany (which concentrates on board games). GenCon is still the premier role-playing game convention and features many new releases and game news at the event. This year a number of the DDWRPG staff again made the trip to GenCon and catch up on the world of gaming in 2012.

The trip to GenCon started very early with registrations sent in to confirm memberships, as well as arrangements made for hotel rooms (which sell out in Indianapolis the same

as they did in Milwaukee when it hosted the convention). For GenCon one needs to plan far in advance, so plans for the trip were made well ahead of time. The best course of action was to have one's passes sent to one ahead of time to avoid the huge lines that GenCon often has at their "will call" window.

Our group's GenCon adventure proper started with our trip to Indianapolis on Wednesday, 15 August 2012. The great thing about a convention experience road trip is the camaraderie that one experiences on the ride to the event. The drive that we had was filled with memories of the original *Dungeons & Dragons*, the subtleties of the original rules and Gary Gygax's level headed approach to gaming and creating well balanced adventuring parties. The five hour trip never had us turning on the radio once as we enjoyed each other's company and talked gaming as we drove through the fields of wind turbines found in northern Indiana. After arriving in town late in the evening and securing our hotel room (with its infinitely long hallway) we settled in for a relaxing night of sleep before setting off to the convention the next morning.

Thursday started off with the traditional stop for breakfast at the Waffle House restaurant before making the trip to the convention center. On arrival we were greeted with the throng of thousands of gamers waiting to enter the main convention hall/dealer's room where many games



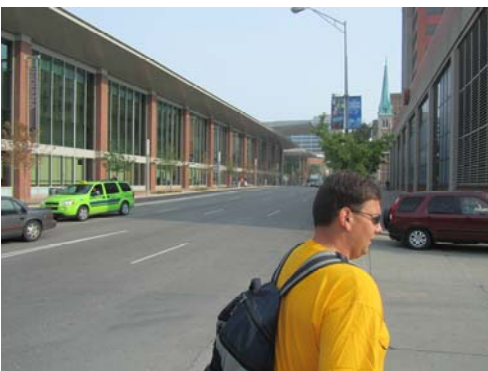
GENCON 2012 LOGO



IN THE CAR TO INDIANAPOLIS



FIRST EDITION D&D RULES



OUTSIDE THE CONVENTION CENTER



SIGNS WELCOMING GAMERS



CROWD AT THE DEALERS HALL



NICK AND BOB CATCH UP



GAME MASTER HQ





**NO SUPER-LINE AT REGISTRATION**



**THE EXHIBIT HALL**



**MEDIA GUEST WIL WHEATON**



**DOCTOR WHO POSTERS BY BOOTH**



**NEED DICE?**

were about to go on sale. As we looked around the convention, we saw that this year GenCon was able to reduce the number of people waiting in line to pick up their badges. The line that was literally thousands of people long last year had all but disappeared in 2012. We are not sure how GenCon was able to accomplish this, but well done.

The first part of our Thursday was spent looking through the exhibit hall to see all of the new products and goodies available from the hundreds of companies that were at the event. Located in the dealer's room were a number of other interesting features including a base for the various entertainers who perform at the convention (a favorite of ours is the pirate singing group named "Marooned" of which one of our staffers is a part—well done Bob!).

Also located in the back of the main exhibit hall was a signing area that was put in place to accommodate the special media guests at the convention this year. After a long time without such guests, GenCon returned the appearances of special guests to include game fan and former *Star Trek: The Next Generation* actor Wil Wheaton (who played Wesley Crusher), *Star Trek* actress Nichelle Nichols (who played Uhura), and actor Wes Bentley (who recently portrayed the character Seneca Crane in the film *The Hunger Games*). There was a fair amount of interest in these signings, with a line always present and a chance for the fans to talk to the actors as they went through the line.

The exhibit hall had all sorts of gaming wonders and a fair share of *Doctor Who* items available at it as well. Who North America was back with their large booth that featured a TARDIS display that drew many congoers for photographs. Also at their booth was Nick Briggs, who voices the Daleks on the series, and who made



**AWESOME MINIATURES SETTING**



**EXHIBIT HALL EXCITEMENT**



**DALEK AT THE WHO NA BOOTH**



**MATT CHECKS OUT THE WHO MERCH**



**NICK IN THE OBLIGATORY TARDIS PHOTO**





**CUBICLE 7 BOOTH ON THURSDAY**



**PRIMEVAL AND DOCTOR WHO RPGS**



**CUBICLE 7 DOCTOR WHO DISPLAY**



**DOCTOR WHO CARD GAME DEMOS**

announcements in the Daleks voice for those in the hall.

*Doctor Who* gamers were of course drawn to the Cubicle 7 booth who surprised many by having the Second Edition (the 11th Doctor version) of the *Doctor Who-Adventures in Time and Space* RPG available for purchase. Even a bigger surprise is that they had copies of their new *The Doctor Who Card Game* on sale at the convention! Though the fact that they would be doing demos had been announced on the DWAITs forum the fact that the game was there and available for purchase was completely unexpected. Demonstration games for it were held throughout the con at the Cubicle 7 booth, and there was rarely a time when every seat was not filled.

Each of us did our mini shopping missions, with Matt Lininger determined to find some miniatures for use in the new tabletop wargame that he is creating (an update to a game he already wrote many years ago). He eventually found all he needed to, though it was not until the last day of the convention that he pulled the trigger and secured all the miniatures that he needed.

After making arrangements to ensure that the adventure modules that we would be running at the convention were set, we took the chance to delve into many of the other great events that the convention has to offer. Stopping in at the film festival we took in a number of short sci-fi films which were a bit creepy (both shorts we watched had disturbing elements of pedophilia that simply seemed unnecessary and inappropriate). Uncomfortable with the content of the films we had watched we decided to go and take in some of GenCon's lecture series.

Monte Cook presented a seminar on his newest RPG that he is working on called *Numenara*. He gave an overview of his new project, presented



**MATT SHOPPING FOR MINIS**



**OUTSIDE THE CONVENTION CENTER**



**WESTIN HOTEL - HOME OF THE FILM FEST**



**MONTE COOK'S SEMINAR**



**MINIATURE GAMING HALL**





THE CARD GAMING AREA



WINSTON (in Fez) AND HIS BUDDY

artwork for the game, and also mentioned that he worked on the newest edition of *Dungeons & Dragons* (known as “D&D Next”) though he left the project and his non-disclosure agreement prevents him from discussing the new version. Most interesting was Cook’s insistence that GMs should make their game their own by inventing their own interpretations to the rules and that special rulebooks are not needed, only to later suggest that if a GM wants certain detailed info they can get it in some of the books he has written. Perhaps both are true.

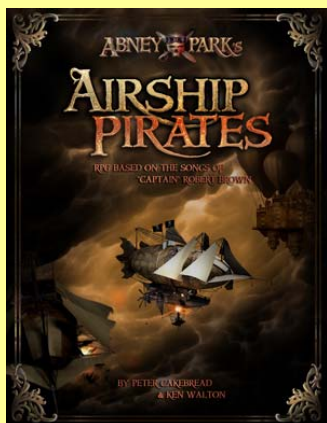
After this, we checked out the card and miniature gaming areas, spent more time in the main exhibit hall checking out dealers and new products, before running our Thursday



MORE TIME IN THE DEALER’S ROOM



OUR HOTEL’S INFINITE HALLWAY



## GENCON MODULE REPORT: “IT’S A LONG WAY DOWN” (AIRSHIP PIRATES)

DDWRPG staffers ran a number of games at GenCon in 2012. One, which was in support of Cubicle 7, was the *Abney Park’s Airship Pirates* RPG adventure named “It’s a Long Way Down”. Players included Michael Gordy, Joe Moan, Chris Urinko, Darius Hambleton, Jeff Machlinski, and Allan Erb.

The adventure module saw the rag-tag group of airship pirates having their loot stolen by their ex-Bosun. Avoiding Imperial Navy airships, they had to land to make repairs. Encountering a tribe of Neo-Bedouins, repairing the airship, and recruiting a new crew, the team headed to High Tortuga where they found the traitor, encountered the notorious gambler El Supremeo, and stole their loot back! Congrats to Jeff Machlinski who won the best player award!



ALLAN, NICK, JEFF, CHRIS, DARIUS, “GORDY” AND JOE VICTORIOUSLY RECOVER THE LOOT





MAIN ENTRANCE ON FRIDAY



THE GENCON AUCTION



MEDIA GUEST NICHELLE NICHOLS



PRODUCTS BY GOODMAN GAMES



RETURN OF THE FASA BOOTH

night slot of the *Airship Pirates* RPG. Our first day ended with a fairly inclusive GenCon experience. Returning to our hotel, we got a good night sleep before retuning for Friday's busy day of gaming.

Friday saw numbers increase as more people came to the con. A quick stop at the annual GenCon auction was a fun diversion for a while to see what great deals we could get on some games. We recommend this stop at least once during GenCon and found ourselves bidding on a copy of the Games Workshop *Doctor Who* board game when there.

Friday also saw Nichelle Nichols of *Star Trek*, who had played Uhura, sign autographs at the convention, where she helped to launch the new *Star Trek-Settles of Catan* board game.

In the dealer's area, Cubicle 7 were hastily rebuilding their booth with the arrival of new shelving units purchased at Ikea. This helped get their book up to speed by mid-Friday to be able to better display their great products.

One interesting return to GenCon was a FASA booth. FASA, who had released the first *Doctor Who* RPG, are once again returning to the gaming scene and this GenCon saw a booth that was shared with RedBrick. This was nice to see, if only for reasons of nostalgia, and we look forward to what new games they might present. But if *Doctor Who* is what you are looking for, it will need to be Cubicle 7 who's booth that you stop by.

Friday saw a huge jump in the number of people who were costuming at the event. With more people attending, there were more people to show off to, so the number of cosplayers went up dramatically.

We were also excited that on Friday, we were able to link up with some of our other staff that made it to the con to include Stan Miller, Rob Warnock, and Mike Olsen. It was great



CUBICLE 7 REBUILD THEIR BOOTH FRIDAY



INSTRUCTIONS BY IKEA



BOOTH MODEL LISSA FOR ASCENSION CCG



MATT CHECKING OUT T-SHIRTS





STAN GETS TO THE CON



COSPLAY ADVENTURERS

to see so many of our regular writers and contributors at the event!

We did a good bit more of shopping before we headed off to our Friday games. At 1pm, the DDWRPG staff ran a slot of the original FASA *Doctor Who* RPG at the event. We've continued the tradition of the original game at GenCon, if only so that people who have never played the game can give it a try. The game went great, and we had a fun group of players join us at the table.

A bit more time was spent enjoying the convention as we re-connected with friends and prepared for our 8pm slot of the Cubicle 7 *Doctor Who—Adventures in Time and Space* RPG. The adventure that we ran was called "Ghost Engines" and really



CONAN POSE ON THE SHOE SHINE CHAIRS



CHILLING OUT AND HOLDING COURT



## GENCON MODULE REPORT: "TIMEQUAKE" (FASA DOCTOR WHO-DDWRPG VARIANT)

Showing some respect to the classic *Doctor Who* role-playing game by FASA, Nick ran the only slot for the game at GenCon. Playing at the table were Erik Ruggles (Crazy), Chris Toomy (Drezden), Stacia Maloney (Dr. Havina Haven), Dr. Edward Rhodes (Sam McPherson), Melanie Wagner (Hunter), Jack Wagner (Sir Gallen), and Ed Mudusky (Dr. Mike). Jack Wagner won the prize for best player in the adventure.

The characters found themselves pulled by a time storm to 1556 CE China. Once there the group discovers a strange Police Box and hurt villagers harmed by "dragon attacks". Dragons have been reported in the hill and mountains and the group search for the creatures they encounter a Roman soldier and wounded red-haired woman. The pair report that their friend has gone to investigate the dragons and as the characters continue their quest they find a hidden U.F.O. What happens next?

The complete GenCon adventure module can be found in this issue of DDWRPG.



NICK, STACIA, CHRIS, JACK, MELANIE, ED M., ERIK, AND ED R.







WITH THE THRILLER THEATER CREW



ROB, MIKE, MATT, AND NICK

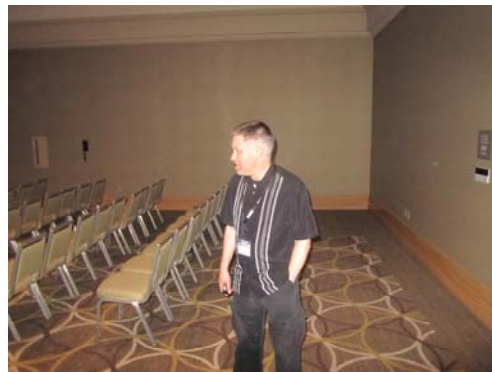
went over well with the players that we had at the table. The versatility of the DWAITS game really came to the forefront in this adventure which was set in the Victorian era.

At the same time as this game, some of our staff went to see the screening of their film *Thriller Theater!* Which had been selected to be in the GenCon Film Festival. The film which featured writing, acting, and directing by members of the DDWRPG staff also starred *Doctor Who* actress Sophie Aldred.

As Friday came to an end for us, we had done more exciting things and gotten into the spirit of the convention. Returning on Saturday morning, the first thing on the docket was another adventure module for Cubicle 7's



THRILLER THEATER ON THE SCHEDULE



ROB AFTER THE SCREENING



## GENCON MODULE REPORT: "GHOST ENGINES" #1 (DWAITS)

The first of two slots that were run for the *Doctor Who-Adventures in Time and Space* RPG was on Friday at 8pm. Players in the game included Daniel Dow (Jenny), John Schevola (Mdm. Vastra), Robert Schubert (Rory), Andrew Schubert (The Doctor), Suzanne Van Arsdale (Amy), and Brandon Way (Daniel Fitzhugh). Props to Andrew Schubert for getting the best player award at this game.

Investigating the disappearance of Daniel Fitzhugh's son Simon, the characters are transported to Victorian London where it seems that the Great Encompassing Railroad company is more than it seems...



SUZANNE, BRANDON, ANDREW, NICK, DANIEL, JOHN, AND ROBERT







REBUILT CUBICLE 7 BOOTH



ANIME BOOTH

*Doctor Who—Adventures in Time and Space.* Another great group of players found themselves at the table and were able to solve the adventure.

When the game was over, the DDWRPG staff once again rallied at the main exhibit hall and took in the various items that were for sale at the event. Matt spent time looking for miniatures, while the rest of the staff took in the various dealers and sellers who were peddling everything from t-shirts, to custom made gaming tables, to anime videos, to specialty dice, to comics, to collectable cards, to steam-punk costumes and gear. It would take someone completely outside of sci-fi or gaming fandom to come up without an item of interest in the dealer's room.



COSPLAY PARADE



HALO COSTUMES



## GENCON MODULE REPORT: "GHOST ENGINES" #2 (DWAITS)

The second of two slots that were run for the *Doctor Who—Adventures in Time and Space* RPG was early on Saturday at 8am. Players in the game included Audrey Zuvich (Jenny - and awarded best player), Greg Zuvich (The Doctor), Jack Emmert (Prof. Litefoot), Kent Henry (Rory), Susan Van Denhede (Amy), and Brian Martinez (Mdm. Vastra). This group of players played so well that each player got a vote for best player, before the tie had to be broken!

This was a replay of the "Ghost Engines" scenario, and featured the use of the character of Professor Litefoot (from the *Doctor Who* story "The Talons of Weng-Chiang") as a friend of Madam Vastra and Jenny in the Victorian era.

*Downton Abbey*-like highjinx set this adventure apart from the previous one, as Amy and Jenny went undercover as housemaids to infiltrate a manor. The rest of the team investigated the Great Encompassing Railway to discover that a criminal from the future was trapped in 1889 and looking for an escape.



SUSAN, KENT, AUDREY, NICK, BRIAN, GREG, AND JACK







**VARIOUS COSTUMES**



**AMY AND THE DOCTOR**



**FANTASY CHARACTERS**



**ABE LINCOLN—VAMPIRE HUNTER**



**LARA CROFT AND INDIANA JONES**



**BATMOBILE STROLLER**



**MINECRAFT PEOPLE**



**VARIOUS SPIDERMEN**



**BATMAN VILLAINS**



**WHO YOU GONNA CALL?**



**HOMESTUCK TROLLS**

Saturday was also the biggest day for costuming and cosplay. The day featured a costume parade that went from one side of the convention center to the other. An amazing amount of different costumes from the expected (superheroes) to the unusual (minecraft people) were on display. Perhaps the most enjoyable part of this was seeing the costumers simply enjoying themselves and expressing their interests while being embraced for their creativity and resolve. Gen-Con is a place where one can truly let one's nerd flag fly, and be appreciated for it. For that alone, the convention should be experienced at least once.

Saturday saw us do many more things at the convention as well. There



**FARSCAPE CHARACTERS**



**PRINCESS AND LINK**





AMY AND DOCTOR ELEVEN



DOCTOR TEN AND ROSE

were performers in the center, such as Water Street Bridge, giving shows in the hallways and entertaining the guests. Our group took some time to eat lunch at some of the local Indianapolis establishments which turned out to be a rather enjoyable choice.

In the afternoon, another Cubicle 7 RPG was in the works, as Nick ran a slot of the new game *Primeval*. The adventure was quite engaging but turned out to play a bit long. Still, the players made it through the adventure in the allotted time and a great time was had by all.

The crew met up again on Saturday night for dinner, catching a fish fry and being sure to get some nutrition before the long evening ahead. Everyone decided to get together and



STAN POINTS OUT GAMER VANDALISM



WATER STREET BRIDGE PERFORMS



## GENCON MODULE REPORT: "INFECTION VECTOR" #1 (PRIMEVAL)

The first of two slots that we ran for Cubicle 7 of the newly released *Primeval* RPG was gamemastered on Saturday at noon. A small showing of players during the slot meant that only Max Clark (Connor) and Ben Clark (CPT Becker) showed up for the game. This actually turned out to be rather interesting as the adventure turned into a feature story in which Connor and Becker, rarely paired in the series, had an adventure in which they had to work together without the help from the other characters that were at a science conference. A "best gamer" award was not given at the game.

"Infection Vector" was an excellent adventure that in many cases might have been too ambitious for a convention module (with lots of encounters). With a smaller table of players, more encounters could be played in the same time and the group got through the adventure. It seems that more than just dinosaurs came through the anomaly this time—a deadly virus threatened mankind as well!



MAX AND BEN



NICK READY TO GM





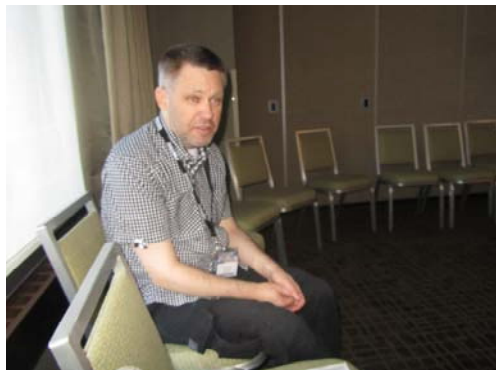
**MATT AND STAN PLAY FINISH A GAME**



**NICK AND ROB MELLOW**



**MIKE IN THE "RELAXING ROOM"**



**ROB HEARS A WEREWOLF GAME IS DUE**



**ROB'S FOUND CHAIRS FOR US TO GAME**

find a place for us to play our own *Doctor Who* RPG campaign game. Finding a place to play one's own campaign is one of the wonders of GenCon. Pickup and ad hock games that are put together on the spur of the moment lead to some of the most fun experiences at the convention. Many people go to GenCon to simply try new games or to meet other people, but we recommend going with some friends and sharing the fun. After a few days of gaming with other players (a rewarding and enjoyable experience in its own right), sometimes its just fun to settle back with one's friends and one's familiar characters and experience an adventure in your home group. For us, this reminded us of how interesting and enjoyable our games at home often are, and reinforced to us as players how experienced and dedicated we are to good role-playing.

As was the case, we played our games in an empty room at the con, and once the room was needed again for a scheduled event we moved into the nearby hallway. As it would turn out, our game was right next to the burlesque show that was part of the GenCon activities. To our surprise, our game was interrupted as a barely clothed woman ran out of the burlesque show at full speed, only to return shortly later bringing prop that another performer needed for her act. Well, that does not happen at our home games as much... or at all. Sometimes it's just good to be at the con for those memorable and unexpected moments to unfold!

After the game, our group retired for the night. The next morning was Sunday which always seems to drag a little at every convention. We said farewell to some of our staffers who were heading home, and then headed back to the convention center for some last day fun. At the auction, Matt was able to score one of the *Hero Quest* expansions that he had been



**STAN AND ROB READY TO GAME**



**MIKE AND MATT TALK CHARACTERS**



**NICK ABOUT TO RUN A DOCTOR WHO RPG**



**MID-GAME**



**GIANT BALLOON DRAGON**

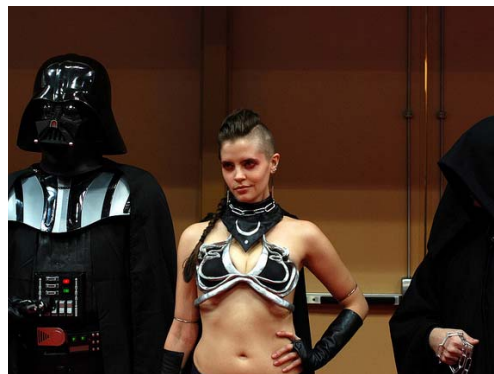




AMY AND DALEK

looking for a few years. Nick finished off the convention by running another slot of the *Primeval* RPG for Cubicle 7, and Stan went for broke and scored himself some costume bits that he had his eye on for the whole con.

As we sat in the car on our return trip home, we discussed our favorite events, talked about our favorite costumes we saw, and expressed how we looked forward to the next time our group would get together to game. GenCon was an exiting and fun time for all of us. As the road stretched ahead and as Indiana faded in our rear-view mirror, we each took something back from the con with us. Not just the items we bought, but ideas for games and memories of time spent with our friends. Allons-y!



SITH SLAVE GIRL



FAREWELL FOR A YEAR INDIANAPOLIS



## GENCON MODULE REPORT: "INFECTION VECTOR" #2 (PRIMEVAL)

The second slot of the *Primeval* RPG that Nick ran was on Sunday at 4pm, the closing slot of the convention. This did not keep the players away though. Players in the game included Teresa Steed (Abby), Timothy Steed (Becker), Thomas Balmore (Cutter), Angela Murray (Jenny), and Paul Eaton (Connor). There was no "Best Gamer" award given at this adventure either.

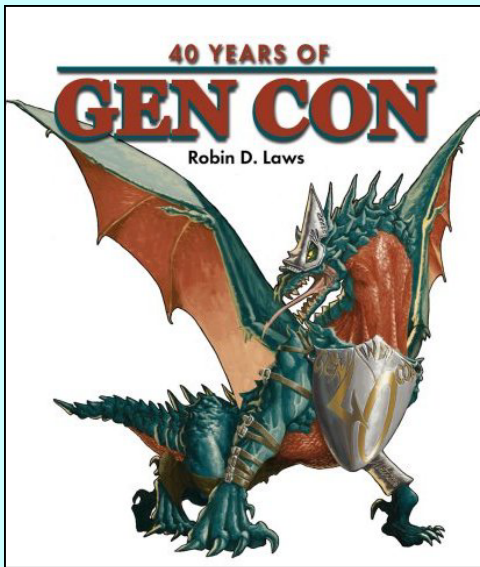
As before, the crew of the ARC need to stop dinosaurs, identify a fungal infection, and find a cure to save mankind.



SUSAN, KENT, AUDREY, NICK, BRIAN, GREG, AND JACK



## REVIEW: 40 YEARS OF GENCON



■■■■■½ of ■■■■■

NON-FICTION BOOK

ATLAS GAMES (2007) - PRODUCT #AG2702

ISBN 1-58978-097-3

MSRP \$29.99

Robin D. Laws undertook a bit of a colossal task when he wrote his book *40 Years of Gen Con*, a historical overview of the seminal game convention. Written for the convention's fortieth anniversary, the book covers the humble beginnings of the event, and its moves to various locations during its growth to one of the largest gaming events in the world.

The story of GenCon is very much the story of how role-playing games came to be a part of the entertainment and imagination industry. GenCon itself started as a small gathering at E. Gary Gygax's home and then grew to be an official gaming convention that took its name from its hometown of Lake Geneva, Wisconsin and a play on the Geneva Convention treaty that establishes the rules of war. It was at GenCon that Gary Gygax and Dave Arneson, the co-creators of *Dungeons & Dragons* were to meet and from there create the first role-playing game, and then later promote it through the GenCon convention itself. As such, GenCon is as much a part of gaming history as the games themselves. Without GenCon, we would not have *Doctor Who* role-playing games.

Robin Laws' book is a wonderful trip back in time. With rare photos of the earliest days of the event, and hundreds of interviews about the various conventions that were held. Hearing about the earliest days of the hobby, and how it grew, is a particularly enjoyable trip as we get quotations from the many luminaries that were a part of the hobby's development. The book includes snippets of GenCon's successes, failures, and even its near-disappearance after TSR almost went bankrupt. To read about the convention's growth, near-death, and rebirth, we learn a lot about the gaming industry itself.

*40 Years if GenCon* is a very easy read, especially if one is interested in the material. Filled with photos, each section of the book (representing the different eras of the show) gives a small introduction that sets the context for that chapter. Following this are quotes from attendees, merchants, organizers and staffers. Sidebars give context about different traditions or significant historical or (sub-)cultural events are included to round out the assembled quotes. In the simplest of terms, one can open the book to any single page and quickly read some of the entries and find one's self being drawn into the book. If one has attended GenCon and experienced the convention first-hand, the book seems almost impossible to put down.

The history of a gaming convention may not be everyone's cup of tea, but if one really wants to learn about the origins of gaming and how the hobby grew (especially as a compliment to our "Gaming Pilgrimage" article in DDWRPG Issue #2) there is no better place to start than this book. It fails the perfect score only because it misses some of the memories that made GenCon so memorable for us, and we simply wish the book was even longer.

4½ out of 5 TARDISEs



GYGAX HOME (GENCON "0" LOCATION)



PHOTO FROM GENCON IN 1970



CON BOOKLET FROM THE PLAYBOY CLUB

Special Thanks to Bob Brinkman for providing our copy for review.



## DOCTOR WHO COSPLAY AT GENCON

Each year at GenCon we try to keep a count of the number of *Doctor Who* costumes we encounter. This year we lost count, so we cannot give you an exact number. For our survey count we do not include those who are doing simple costume nods to the show (the odd Tom Baker scarf or fez but without a complete costume). The total number of scarfs and fezes were up, but full on Whovian costumes were down. We did see a significant rise in “crossplay” costumes, that is people of the opposite gender dressing as their favorite characters (a woman who portraying the Doctor for example). In all, *Doctor Who* is still a popular cosplay theme at the convention.





## PLEASE HELP US WITH OUR RESEARCH

The DDWRPG staff are always looking for information that is known about all the *Doctor Who* RPGs (the FASA *Doctor Who* RPG, the *Time Lord* RPG, and the *Cubicle 7 Doctor Who-Adventures in Time and Space* RPG). We are always looking for information in regards to these games. We are asking for your help in finding information and evidence for us, that we can report to our readers. Please understand if we ask for evidence, corroborating proof or confirmation for any information. Any help is appreciated, and we hope you can help us research this information for the whole *Doctor Who* gaming community.

If you have any relevant information that you can share with us, please contact us at [seidler@msoe.edu](mailto:seidler@msoe.edu).



Here are some items that we are specifically looking for information on (or copies of):

- Any information on the names of the authors, plots, and other information on the unpublished FASA *Doctor Who* RPG supplements and adventure modules (*The Sontarans*, *Gallifrey*, *The Sands of Terror/Invasion from Mars*).
- Any information or copies of the *Doctor Who* fanzine **TIME MEDDLERS** which was published in the mid to late 1980s in Ontario, Canada. The fanzine supported the FASA *Doctor Who* RPG and featured work and contributions from Mark McMillan (editor), Steven Dieter, and Zen Faulkes. It is believed there were at least 8 issues of this fanzine.
- Any information or copies of the *Doctor Who* fan-made adventure module **DESERT OF TEARS** which was published in the late 1980s. The fan module was for the FASA *Doctor Who* RPG and was written by Zen Faulkes. It was released in conjunction with the *Time Meddlers* fanzine.
- Any information or copies of the *Doctor Who* fan-made adventure module **SIGN OF THE IBIS** which was published in the late 1980s in Alberta, Canada. The fan module was for the FASA *Doctor Who* RPG and was written by Zen Faulkes.
- Any information or copies of the *Doctor Who* fanzine **TRAVELOGUE** which was published in the mid to late 1980s in Alberta, Canada. The fanzine supported the FASA *Doctor Who* RPG and was written or edited by Zen Faulkes. It is believed there were at least 4 issues of this fanzine.
- Any information or copies of the *Doctor Who* fanzine **INTERVENTION** which was published in the mid to late 1980s in Portland, Oregon, USA. The fanzine supported the FASA *Doctor Who* RPG and was written or edited by Michael Hopcroft. It is believed there were at least 4 issues of this fanzine.
- Any information or copies of the *Doctor Who* fanzine **APOCRYPHA** which was published in the early 1990s in the UK. This fanzine supported the *Time Lord* RPG and featured modules and other supporting articles. We have not been able to find any copies of this fanzine and want to get information about it and its RPG support.
- Any information on **official Cubicle 7 convention-run adventure modules** for Cubicle 7's *Doctor Who—Adventures in Space and Time* RPG. We would like to put together a listing and archive of all the adventure modules that were released for play at gaming conventions for the game. While we have the adventures that were featured at GenCon in 2011 ("Cat's Eye", but listed as "That Old Box") and 2012 ("Ghost Engines"), we believe other adventures were used at other cons. If you know of titles, plots, and cons they were played at, let us know!
- Any other information about fan-made or unpublished resources related to any *Doctor Who* RPG.

If you have info on these or any other *Doctor Who* related resources and information, please contact us at [seidler@msoe.edu](mailto:seidler@msoe.edu). We look forward to hearing from you!





## **MODULE: "IN THE MUDS OF EDEN"**

*"In the Muds of Eden" is a Doctor Who adventure module set on the planet Eden II in 2445CE. The player characters find themselves landing on a planet where human surveyors find themselves under attack from an unknown force. This adventure module can be run with either the Eleventh Doctor, Amy and Rory or another group of time travelling characters.*

The TARDIS lands on the planet Eden II. The planet is covered in water and swamps. Much of the land area is actually made up of twisted and ratted together reeds and grass that floats above the watery surface. Some rocky outcroppings and mountainous ridges rise above the water, but for the most part the planet is rather swampy. The air is humid and warm, caused by numerous geysers that vent warm steam from below the surface (the geysers can present an unexpected threat if the GM ever needs to move the party or adventure along).

Shortly after landing, the characters should come across a science team that is surveying the planet. They have landed via a shuttle craft (that is parked nearby). The group of five scientists will be surprised to find others on this planet (which they have affectionately named "Eden II"). They will be welcoming and apologetic, at first believing the TARDIS crew members to be settlers on this planet. If the characters identify themselves simply as travelers, the surveyors will reveal that they are a survey team that is checking the planet for the viability of settlement. The science team is looking for assurances that the planet is open for colonization. This may become a problem only if the characters insist that they have already claimed the planet or live there. Basically the surveyors are friendly and are hoping for the best outcome, which to them is to be able to survey the planet and find it uninhabited so that a group of human settlers can come to colonize the planet.

The beginning of the adventure should be a bit mundane, with the TARDIS crew looking for some problems but finding none. Basic positive and awkward social interactions between the TARDIS team and the scientists should dominate a portion of the game. It should really seem as if nothing is going on in this idyllic planet.

After a bit of research by either the survey crew or the characters if they are being somewhat inquisitive of the planet and its ecosystem, a discovery will be made. This planet is in the earliest stages of primordial development. The earliest building blocks of life are starting to form on the planet, as basic amino acids are starting to combine into longer chains of DNA. The planet is truly an Eden for whatever life forms may be developing here. This discovery should be significant, but will not preclude colonization of the planet by the humans. Characters may have a



different viewpoint on this, but it is up to the players. Eventually, the groups should bed down for the evening. Other than an interesting scientific discovery not much has happened. But as night falls, things become more dangerous...

ATTACK OF THE SLOUGGHHTH

Unless the characters put up any active sensors or keep a guard up that evening, they will be unaware of the attack that will happen on the camp during the evening.

As the characters and the surveyors sleep, suddenly there is a vicious attack on the camp. One of the sleeping surveyors is taken and pulled into the swamp and under the water, causing them to drown and stifling their screams as they are pulled from the encampment. Other than some initial noise that may wake others up, there is nothing to see. Even if there is someone awake, the attacking creature, a Sloughghth, will be excellent at stealth and most likely be able to infiltrate the camp and pull the scientist away before its presence is known.

After the incident, or in the morning, the attack and the fact a group member is missing will be discovered. Accusations may fly as the scientists might believe that the characters are to blame. The situation must be calmed down. However, characters that have skills in subterfuge or tracking may point out that there are a strange set of tracks that lead from the point of disappearance to the water’s edge.

ABOUT THE SLOUGGHHTH

The creature that has attacked is a Sloughghth, a predatory creature that migrates between various planets. The Sloughghth feeds in two different methods. The primary method of feeding is through a dangerous set of teeth and claws that can devour medium to large sized animals. In times of drought or difficulty, It can also sift and processes water (through a gill-like netted openings aside its mouth) gathering amino acids and single-cell organisms to stay alive on planets that have very little biomass available for feeding.

Sloughghth consume enough biomass to begin the creature’s cellular mitosis, when its cells duplicate at a very fast rate within the creature’s body. Once enough energy has been consumed, the creature’s biology prepares it for a natural explosion, which (like spores) destroys the creature, but disperses its progeny in various directions for many miles. Some explosions of Sloughghth are so powerful they launch the small creatures out of the atmosphere and into space (where the small celled creatures lay dormant) until



THE SLOUGGHHTH BEAST

SLOUGGHHTH

Stats for the Sloughghth:

If using the FASA Doctor Who RPG:

<u>STR</u>	<u>END</u>	<u>DEX</u>	<u>CHA</u>	<u>MNT</u>	<u>INT</u>
V	V	III	II	IV	III

Max Op End: 30 points    AP: 5  
Skills: Life Sciences, Biology - III, Security Procedures-Concealment - V, Security Procedures-Stealth - V, Unarmed combat, Brawling - IV  
Weapons: Teeth (3d6 damage) , Claws (2d6 damage)

If using the Time Lord RPG:

<u>STRENGTH</u>	<u>CONTROL</u>	<u>SIZE</u>	<u>WEIGHT</u>	<u>MOVE</u>
4	3	2	5	3
<u>KNOWLEDGE</u>	<u>DETERMINATION</u>	<u>AWARENESS</u>		
3	4	2		

Wounds: 16  
Skills: Fisticuffs [Con] - 2, Science [Know] - 1, Stealth [Con] - 2  
Weapons: Teeth (4 damage), Claws (4 damage)

If using the Doctor Who-Adventures in Time and Space RPG:

<u>AWARENESS</u>	<u>COORDINATION</u>	<u>INGENUITY</u>
2	2	2
<u>PRESENCE</u>	<u>RESOLVE</u>	<u>STRENGTH</u>
1	3	3

Wounds: Standard.  
Skills: Athletics - 2, Convince - 0, Fighting - 2, Knowledge - 0, Marksman - 0, Medicine - 0, Science - 2, Subterfuge - 3, Technology - 0, Transport - 0.  
Traits: Alien.  
Weapons: Teeth (5 damage), Claws (5 damage)  
Story Points: 3



THE WATER IS FULL OF PRIMORDIAL LIFE

they eventually find their way to a new planet and biosphere. This Sloughhth has been feeding on the new primordial ooze that has formed on the planet for the past 30 years, but now that there is other food available (the human surveyors), it will feed on them to be as efficient as possible. To top this off the Sloughhth has been lowly going through its mitosis process, and now that it is getting high protein food, it only needs to feed one (maybe two) more times before this creature will explode, spreading its progeny around the planet (and to nearby system — which will put the surveyor's home planet at risk as well).

### DISCOVERING THE THREAT

As the TARDIS crew and the surviving surveyors investigate the missing scientist. The group will find bones, clothing, and personal equipment, but no other remains (the Sloughhth devoured nearly all of the person). There is a chance for the group to investigate and find out information about the creature. A scientific investigation of the clothing and remains will reveal a good amount of the information about the Sloughhth. The survey team's equipment includes medical and biological testing equipment ideal for this sort of investigation. Anyone running tests on the clothing will discover that the Sloughhth is getting close to reproducing. It is also possible to discover the creature's life cycle. The characters should be given a chance to discover that the Sloughhth creature is hungry and looking for food and also a danger to this planet and also to the nearby star system as well. In order for this planet to be viable for colonization, and for the nearby star system to survive, the Sloughhth needs to be found and stopped.

### FIGHT FOR A NEW BEGINNING

A standard TARDIS crew and a group of scientists are not the best team to be hunting a dangerous omnivore, and therefore the characters should hopefully be creative in their approach to solving the dilemma. Capturing the creature by luring it into a pit trap that the group build is a classic solution, but the creature must be killed before it explodes and its progeny infects the planet and the system nearby. Characters can find a means to track the creature (such as cobbling together tracking devices, or using sonic screwdrivers or tricorders or other electronic means if possible. Due to the danger of the Sloughhth, the creature must be eliminated or it will continue to hunt and kill any life forms on the planet. Likewise leaving the creature alone will endanger nearby systems as well.

### ADDITIONAL COMPLICATIONS

Here are some additional plot twists that can be added to this adventure if the GM needs to expand the game...

- There are two groups of surveyors each from competing planets. As the scientists go missing, each group blames the other for the loss of their crew. The TARDIS team have to unite the groups to fight the greater threat of the Sloughhth creature.
- There is more than one Sloughhth on the planet, and the death of the first brings additional ones to the area.
- The planet that is being visited is a well known planet at an earlier time (Earth, Draconia, Vulcan) where life evolved to create an important species. After solving the problem of the creature and its offspring, the TARDIS crew also needs to convince the surveyors to leave the planet alone, so that an important species can evolve.

It should be clear to the GM that the Sloughhth is a dangerous life form that will destroy the biosphere of the planet it is on. The creature itself and its species are not endangered. Still a Game Master can play the situation for its moral implications of needing to kill the creature, but this sometimes unpleasant choice is the only solution to save the people here and the nearby inhabited planets.





# MORE DOCTOR WHO RPG ON-LINE RESOURCES

## THE SPACE-TIME VORTEX

<http://paratime.ca/who/index.html>

- Tim Hartin's excellent website goes out of its way to support the FASA *Doctor Who* role-playing game. Tim continues to do numerous write-ups of monsters, villains and even a full line of dinosaurs. Tim has allowed DDWRPG to share some of his stats and write-ups with our own readers, so expect to see some of his work in our pages soon (expanded to include information for all three *Doctor Who* RPGs). But, if you cannot wait and want to check out his great work now, go and visit his site and have fun downloading.

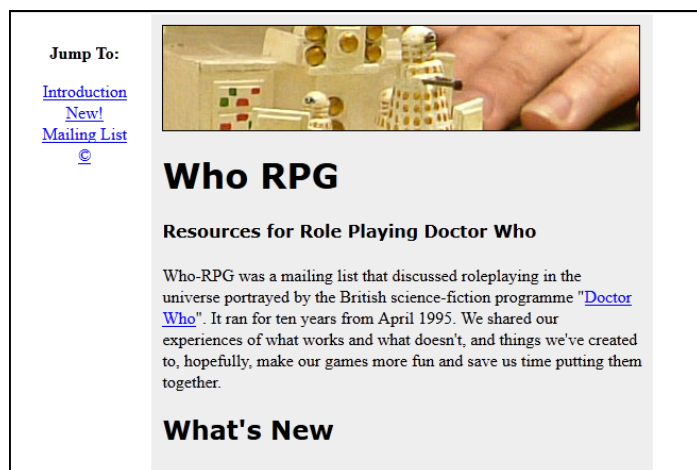


## WHO-RPG PAGE

<http://www.ianm.eclipse.co.uk/who-rpg/index.html>

<http://myweb.tiscali.co.uk/ianmcdonald/who-rpg/>

- Ian McDonald's seminal *Doctor Who* RPG resource page has been around since the early 1990s, when it was the most complete listing of *Doctor Who* gaming resources on the web (and well before there were blogs and forums that would grow exponentially with gaming info). Mirrored in two places and still on-line, this site is still a great resource for *Doctor Who* gamers though most of the links are intended for use with either the FASA *Doctor Who* RPG or the *Time Lord* RPG. Links to download the complete *Time Lord* game are still intact at the site.



## BOARD GAME GEEK -DOCTOR WHO; SOLITARY STORY GAME

<http://boardgamegeek.com/boardgame/42142/doctor-who-solitaire-story-game>

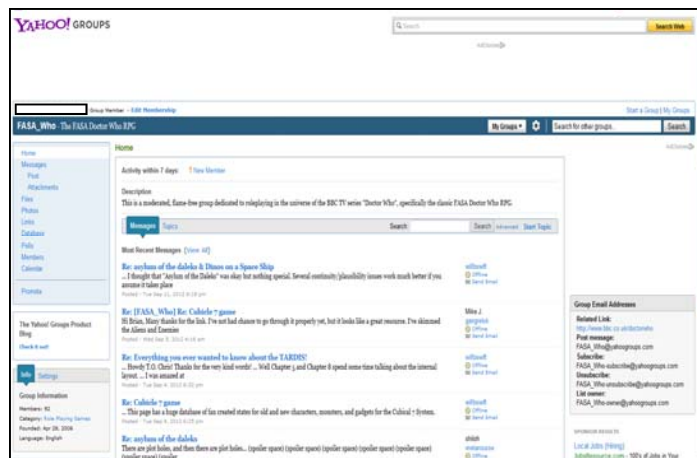
- Boardgamegeek.com is the home to the *Doctor Who Solitary Story Game* which is a grand gaming effort by Simon Coogan (aka Dragoncymru). The game was reviewed in DDWRPG Issue #5 and continues to be expanded and supported. It is an excellent resource for ideas for GMs looking for plots!



## YAHOO GROUPS - FASA\_Who: The FASA Doctor Who RPG

[http://games.groups.yahoo.com/group/FASA\\_Who/](http://games.groups.yahoo.com/group/FASA_Who/)

- Yahoo groups were one of the earliest forum-style of web-sites available for users interested in various games. Still active and supporting the FASA *Doctor Who* RPG is the group FASA\_Who. The group still has active discussion and also features a number of great resources. Available in the files section of the group are the adventure modules *The Imperial Assassin* and *Time Pirates* which are worth downloading as the FASA written modules that were printed in other gaming magazines in the 1980s. There's always something worth reading or discovering at this site.



Check out these interesting websites to find materials that you can use in your own *Doctor Who* RPG campaigns.



# GAMER ETIQUETTE 108

by Lance Ducker

The gaming industry has changed dramatically over the last 15 years. The invention of new technology and the internet has created competition for role-playing games and drawn players away from the hobby. However, the internet has provided new opportunities for role-players with the advent of games that can be played over the internet without losing the mechanics of the game itself. The internet has also provided new opportunities for play testing new games, and those that participate can have a direct effect on the rules of a game. There is even a place for people to launch projects for a new game if they deem the product worthwhile, but do not have the financial means to do it on their own. Whatever the case, the use of technology can help you develop your role-playing game into more than paper and pencil. Let us look at some of the technological options and how they may work with your gaming group.



**SOME GAME GROUPS WELCOME TECHNOLOGY AT THE TABLE**

Mapping programs have been around for a long time for creating new maps for your upcoming module, but now these programs have been incorporated into online versions that allow your group to play over the internet. One other option is that they also lead to using a map on a big screen TV or projector. Most of the software programs allow you to incorporate basic character stats, pictures of the character, initiative, movement and even dice rolling. The use of miniatures might be replaced by the electronic version, and the cost may be significantly lower if you are using free software. Be warned that the programs can take a fair amount of time to set up, but once they are done, they can be reused with new maps that are available through online communities and friends. Most people find these programs to be helpful for speeding up game play when it comes to modules that have combat, but not as much when it comes to a game with more dialog and mapping is not as big of an issue. Some of the features that can make the mapping tools fun is the use of a “fog of war” that allows the characters to see only what is explored and based on the light source in the area of the character.

Standard paper and pencil note taking has not gone out of style, but the recent advances in tablets have allowed gamers to create notes for the entire role playing group that can be shared and posted to the web. The module details can be used as a history of past events and are great for cross references in later modules. They also help when you cannot recall the name of the intergalactic trader that has left you in a bit of a jam in the past. Some newer apps even have mapping capabilities for the play-

ers and these can be combined directly in the notes. Module recaps are popular on blogs and wiki sites, but if you do not want the rest of the world reading them, limit the content to password access.

Recording devices are another thing that has become popular around the game table. While you have the opportunity to record the entire session onto a phone or mp3 device, what are your plans for the recordings? The software that converts speech to text is ok, but most science fiction terms do not get properly converted to text. Regardless of the need to convert to text automatically, the recordings can capture some memorable events, and this could be fun for a later date when reusing the audio tracks. The audio clips may make for an interesting follow up module or flashback. Make sure the rest of your group is comfortable with the use of such recording first.



Internet sponsored play tests are one of the more recent advances for role-playing games. Rules sets are released to small groups that sign a non-disclosure agreement and those lucky few are able to test the rules and offer suggestions for changing them. You can find these play tests online, and if you sign up you might be an early selection to test out a new game or a new edition of an old favorite. Your group may be excited by the prospect of trying out the game, or maybe you run the play test at another time for those that are interested.

Electronic character sheets are a great way to preserve the characters. Even if your character is not changing stats if you play a *Doctor Who* RPG, the record of your character is a part of the campaign. One of the advantages of having an electronic character sheet is that you may not lose it very easy. Also, it would not be unheard of that a character sheet was spilled on. The use of a character protection sheet or sleeve is highly recommended even if you can reprint it. The internet has provided an opportunity for you to find character sheets of your favorite role playing game. For those that are ambitious, you can make your own and share it with your group.

Given all the ways to enhance the gaming experience, you would think all of the above ideas may be in full use by just about every group. The reality is that while the above aids may add some benefit to the game, there is no reason that you cannot have a night of gaming free from these devices. As easy as modern technology can aid some games, they can be a distraction for others. While technology may be a blessing, it is not without its problems, and that may ruin an evening for those that need to use the technology. Make sure you discuss what is right for your group and maybe you can share or learn new ideas at the local gaming convention or shop.



OTHERS KEEP THE GAMES LOW TECH



## A FEW THINGS TO CONSIDER WITH TECHNOLOGY

Clearly, there are tons of resources on-line that gamers can use to their advantage (DDWRPG is an online fanzine after all). But the use of technology at a gaming table should come with a few rules of etiquette so...

- **Ask the GM if the use of technology** (such as a laptop or iPad) is **OK** at the table. If they say no, then put it away.
- **Never let your technology divert your attention from the game.** If you are suddenly bored that it is not your turn and you start deciding to surf the web — stop it! Put away your device and pay attention. GMs work hard to come up with their plots and inattentive players are a sure way to kill everyone's motivation.
- **Sometimes the addition of technology**, such as adding a TARDIS dematerialization sound to a game, **can be fun**, but if you spend more time looking for the sound and fiddling with your device than focusing on the game, it is not worth your time or going to be cool enough to live up to the distraction. Consider the risks versus reward.
- **Keep technology use related to game play.** Unless the group is OK with someone doing homework or getting two things done at once, keep focused. If you are not sure, ask. Polite gamers get the OK before they multitask.
- Our advice is not meant to discourage the use of technology. Many players have character sheets on tablets and some GMs use computers for notes and so on. Just **show common courtesy**, you are there to play the game.



THE WIND-BLOWN STEPPES OF SHENSI, CHINA

## MODULE: "TIMEQUAKE"

by Zepo and Stitch

*"Timequake" is a Doctor Who adventure module set in Shensi, China on the planet Earth in 1556CE. The players find themselves searching for the "dragons" that are hurting the people of the nearby city, end up encountering the mysterious person known as the Doctor, and experience one of the world's most deadly disasters. This adventure module was originally written to be run with a group of characters that does not include the Doctor and his companions (as they are encountered in the module), but can be modified if needed.*

*This adventure was refereed on Friday, 06 August 2012 at the GenCon 45 gaming convention. As this was a one-shot convention game, the plot begins with new characters being swept up into an adventure with the Doctor. If played in a standard campaign, this is a good introductory module for new characters who meet the Doctor (or other Time Lord) for the first time and perhaps stay with them for more adventures.*

The Characters are going about their daily business, when they are sucked into a time anomaly. When they come to, they find themselves in a group in Shensi, China on 22 January 1556. It is winter, and a light covering of snow covers the ground. The area is mountainous, and many people are living in caves that have been dug into the sides of cliffs. Though the area is not a city per se, it is heavily populated and thousands of people live in the area. Nearby, there is a market in the valley and people are wandering around and selling items. The travelers most likely stand out and are recognized as different from the indigenous Chinese people.

The native Chinese villagers will ask the strangely dressed people if they are here to investigate the "dragon attacks". If the characters follow up on this odd request, they are taken to an old woman who saw the green-skinned dragons that were abducting some people. The dragons have been seen peering over the tops of the high cliffs, and hiding from sight. The dragons are always seen up in the mountains, looking down and observing the villagers. It is also revealed that people in the village have gone missing.

Once the characters start investigating the local population they can collect evidence of the dragons. Some survivors have claw marks, but few have any clear memories of the attacks. One of the victims, will remember the "skull-like" face of the dragon before it attacked. Upon investigation, it will be discovered that there are people missing and unaccounted for, and there are reports of strange clawed footprints up in the mountains. If doing a



thorough search of the village, the characters may discover some technology that can be found — a power pack from an energy weapon!

Perhaps the most intriguing piece of information found when investigating the village is that there is a story of a white-skinned man and his travelers, one with red hair, and one in Roman armor, who said they would track down the dragons as well. They were last seen in the foothills to the west. If pressed for more information about these visitors, the villager will present a "gift" that they were given by the man, who said the gift would ward off the dragons. It is a sonic screwdriver, set to emit a sonic beam that can stun others 3 times!

If the crew follow the clues and head to the west, as the crew wander through the town they will encounter a strange, out-of-place police public call box. There is a trail that leads into the western foothills from the anachronistic item.

As they head to the West, the group is attacked by bandits (a random encounter not related to the problem at hand itself). The bandits have followed the strangers from town and waited until they were in an isolated area to attack them. They only want to rob the group for their money and can be either fought off, or convinced that a dragon may be attacking to be scared off.

Once near the foothills, the group will suddenly find themselves challenged by a Roman soldier (Rory Williams) who stands to protect a red-haired woman (Amy Pond) who is laying on the ground. Rory will be surprised to see non-Chinese humans here, and will ask for their help. The woman was bitten by an alien dragon he says, though he did not see it. He reports another companion (The Doctor) has gone for help. The characters can help Amy, and stabilize her, but those with medical skills will realize that she suffers not just from a bite, but poison as well. After stabilizing the pair, the Roman will insist that he stay here with the woman while she heals. The characters should realize they need to leave this pair behind (Rory will protect Amy) and move on in search of the Doctor.

The trail of the Doctor is lost in the western foot hills, but a search of the area reveals a pod-like spaceship that is on the surface hidden in brush. If entering the spaceship, it seems to be active and working. Characters with skills in piloting spacecraft or similar high tech vehicle will be able to check the controls. Checking the controls, there is a beacon signal in the sky. A mothership seems to be sending a signal!

Characters with skills in piloting high tech vehicles can try to pilot the craft or activate the "auto-return switch" to pilot this back to the mothership. Once activating the controls, the character will suddenly discover that the controls are in fact reversed, and instead of auto returning to space, the pod will in fact return to where it really came from... deep under the ground!

The spaceship (actually a drilling pod) will home to its dock deep under the ground. On exiting the craft, the characters find themselves in a maze of tunnels. Also in the tunnels are numerous cryogenic freeing pods (which contain Silurians). The characters have a chance to explore this cavern deep underground but only for a short time before they face their next encounter.

The characters are confronted by skull-mask wearing "dragons" (actually Silurians) who are there to bring them to the Silurian government meeting hall. After being led there, in the meeting hall we encounter the Doctor trying to negotiate with the Silurians, who are angry about the surface of the planet being "occupied" by ape-beings. As the Silurians bring the newly arrived characters into the hall, the mood of the discussion changes a bit. The Silurian general Klizyx complains about this "armed group of ape-beings" that have come to attack them. Insisting that the Doctor's description of the humans as being "backwards and barely out of the primordial mud" is



**YAODONG HOMES CARVED INTO THE SEDIMENTARY CLIFFS**

untrue as they have advanced knowledge and weapons. The Silurian leader Sunvix will ask for calm, but respectfully listen to his people, as well as the protestations and explanation from the Doctor.

The Silurians ask for a private conference to discuss the situation, which the Doctor accepts. The Silurians will meet and suggest a course of action in which they agree to the Doctor's terms, but in reality (and unknown to the Doctor and the player characters) hatch a deadly double-cross plan.

While the Silurians are talking, the Doctor has a chance to engage the characters in conversation. The Doctor will ask the characters what brought them here, and after hearing their story and circumstances will exclaim that "the TARDIS must have brought you here on her own using a protruding time vortex. What a cheeky thing"). He will explain how delicate the situation is, as the Silurians that have awoken are concerned about the humans that control the surface and that the Silurians see the "ape-beings" as a threat to their way of life. He will also be happy to hear that Amy and Rory are OK. The Doctor explains that he has presented a plan in which he will go and talk to the humans on the surface of the planet and try to create a safe-zone for the Silurians to co-exist with the humans on the surface. "What better place than near Outer Mongolia?" he jokes. He explains that it is important that the group waits here with the Silurians as an act of goodwill while he goes and negotiates with the humans on the surface. The Doctor will reinforce this condition until the characters agree to stay behind in the Silurian city.

The Silurians will return from their conversation and agree to have the Doctor go to the surface, along with three other Silurians to work on creating a peace. The Doctor will bid the group of characters farewell as he and the three homo reptilia get in another drilling pod (similar to the one the characters arrived in) and leave, heading towards the surface.

The characters remain in the Silurian control room with Sunvix, Klyzix, and four other Silurian guards. The whole group can watch what is happening in the pod with the Doctor on a screen in the Silurian control room. After about two minutes in the journey to the surface, the group can see on the screen as the Doctor is locked into his seat and cannot escape, restrained by automatic handcuff-like devices. The other Silurians on their way to the surface unfasten from their seats and begin preparing a device. Characters with skills in physics or weaponry will be able to determine quite easily that the Silurians are preparing some sort of bomb.

In the Silurian headquarters, the leader, Sunvix, will insist that Silurians and humans cannot share the surface of the planet. The pod is on a one-way trip and when it reaches the surface the Silurians will set off a neutrodestabilizer bomb that will eliminate the protective atmosphere and kill all the humans on the surface. Once the humans are wiped out, it will allow the Silurian to return to the surface. On the screen, the characters can see a countdown starts ticking on the bomb inside the pod the Doctor is in, and the Doctor is helpless and cannot do anything!

The characters should realize that the Doctor is helpless and it is up to them to save mankind. The characters must try to escape (overpower or eluding the Silurians here) and make their way to the extra drilling pod to intercept the Doctor's pod before it reaches the surface.

The characters must pilot their drilling pod to catch up to the Silurian pod that the Doctor is on. They will need to get their pod, door to door and then transfer themselves over while drilling toward the surface (which can be successfully done as the drilling pods have shields that surround it by a foot, but piloting rolls will be critical for the players before they can move to the other pod). On board, the characters will need to defeat the three Silurian soldiers (already willing to give their life for this mission) and free the Doctor. Likewise, the Silurians have a three minute or more head start so critical piloting rolls will be needed, but this is a great way for the GM to add tension as the chase is underway.



**THE SILURIANS HAVE THEIR OWN AGENDA**



The Silurian pod is travelling at a standard pre-programmed speed and it is possible to catch up to it with some good navigation and piloting. The characters then need to get door-to-door and get aboard the pod. Fighting the Silurians that are on board is an option, and alternative means can be created to overpower the creatures (such as stunning them with exposed electrical wires from the drilling pod, or throwing cold chemicals on them that slow their metabolisms taken from the cryogenic freezing chambers).

However, the characters will discover that they cannot stop the bomb, and even worse, it has been set so that there is a deadman's trigger on it and if the Doctor is removed from his rigged seat it will explode. Characters with skills in disarming traps can disarm the deadman's switch on the Doctor, but even the Doctor and his handy sonic screwdriver (if it is returned to him) will not be able to defuse the bomb. The only thing that can be done is to shorten the countdown and explode the bomb sooner. The characters need to make the decision of either exploding the bomb on the surface, and destroying the entire atmosphere of the planet and killing all humans, or exploding it underground and keeping the explosion localized (which may still kill some people on the surface). Neither decision is an attractive one, and either will have serious consequences.

Hopefully, in the end the characters will most likely destroy the bomb underground (the characters can either escape with the Doctor in the other drilling pod — drilling away and deeper into the ground to escape to a safe distance, or the GM can decide to have the TARDIS appear and save them).

The drilling pod and neutro-destabiizer weapon will explode under the ground and will create the deadliest Earthquake in human history (Shensi, China, on 23 January 1556 CE) with a magnitude about 8, and causing about 830,000 deaths. The high death toll comes from the soft sandstone-like dwellings that so many people in the area live in. The buildings collapse on top of hundreds of thousands of people. The devastation is unbelievable, but mankind itself survives despite the sad and inconceivably deadly loss.

The explosion also has the effect of caving in the Silurian headquarters and many of their tunnels under the Earth. The Silurians in the control room are crushed, and in turn the Silurians remain in their cryogenic suspension waiting to wake from their slumber at another time. For the Doctor, he will lament that no one really wins when there is hatred or racism.

On the surface, the crew see the devastation of the earthquake that was caused by the Silurian bomb. Characters can choose to help people, but the suffering is so great and widespread that it is impossible to help everyone they can. The GM should feature some acts of heroism that are successful, but also some that sadly fail.

As the adventure winds down, the characters and Doctor can collect up Amy and Rory (who will survive the earthquake and also help victims) and the Doctor takes the characters back to their time and place (or allows them to travel with him)...



## HISTORY'S DEADLIEST EARTHQUAKE

The earthquake that happened in China is history's deadliest on record so far, and a record we hope is never broken. Here are some sources of information that GMs can use (we recommend the full Wikipedia article).

"This earthquake occurred in the Shaanxi province (formerly Shensi), China, about 50 miles east-northeast of Xi'an, the capital of Shaanxi. More than 830,000 people are estimated to have been killed. Damage extended as far away as about 270 miles northeast of the epicenter, with reports as far as Liuyang in Hunan, more than 500 miles away. Geological effects reported with this earthquake included ground fissures, uplift, subsidence, liquefaction and landslides. Most towns in the damage area reported city walls collapsed, most to all houses collapsed and many of the towns reported ground fissures with water gushing out."

[SOURCE: [http://www.msnbc.msn.com/id/42029974/ns/world\\_news-asia\\_pacific/t/top-deadliest-earthquakes-history/](http://www.msnbc.msn.com/id/42029974/ns/world_news-asia_pacific/t/top-deadliest-earthquakes-history/)]

"The 1556 Shaanxi earthquake was a catastrophic earthquake and is also the deadliest earthquake on record, killing approximately 830,000 people. It occurred on the morning of 23 January 1556 in Shaanxi, during the Ming Dynasty. More than 97 counties in the provinces of Shaanxi, Shanxi, Henan, Gansu, Hebei, Shandong, Hubei, Hunan, Jiangsu and Anhui were affected. An 840-kilometer (520 mile)-wide area was destroyed, and in some counties 60% of the population was killed. Most of the population in the area at the time lived in yaodongs, artificial caves in loess cliffs, many of which collapsed with catastrophic loss of life."

[SOURCE: [http://en.wikipedia.org/wiki/1556\\_Shaanxi\\_earthquake](http://en.wikipedia.org/wiki/1556_Shaanxi_earthquake)]



# THE UNDERRATED COMPANIONS: SARAH JANE SMITH AND HARRY SULLIVAN

by Neil Riebe



THE FOURTH DOCTOR SARAH AND HARRY

In this installment of "The Underrated Companions" we review Sarah Jane Smith and Harry Sullivan. For these two characters, FASA provided a solid set of stats. Sarah appeared in three books, *The Sourcebook for Field Agents* in the original core rules box set, the *Legions of Death* adventure module, and *The Hartlewick Horror* adventure module. Harry appeared only in *The Hartlewick Horror*. Sarah's stats are consistent in all three books, except for her combat stats. To keep her competitive in your scenario we chose the highest skill levels from each book.

FASA did overlook a few things. The most significant are Sarah and Harry's skills under Security Procedures. In "The Time Warrior", Sarah infiltrated UNIT under her aunt's name and in "The Brain of Morbius" she rescued the Doctor from the sisterhood by donning a disguise. She also had a knack for sneaking away from villains even when she was in the same room and in plane sight. In "Robot", Harry infiltrated Think Tank to provide vital intelligence to the Brigadier. You will notice their Security Procedure skills received a well-deserved bump.

FASA also missed the fact Sarah competently operated a motor boat in "Revenge of the Cybermen" and scaled scaffolding all the way to the top of a Thal rocket in "Genesis of the Daleks". Both she and Harry were more knowledgeable of Earth's history than the original FASA game gave them credit for. It is easy to miss, but if you listened carefully to their dialog you will notice their knowledge of history is too detailed to pass as only a Level III.

Harry did his share of climbing among the sheer rocks in "The Sontaran Experiment" to warrant adding Climbing. He brawled with Think Tank thugs, Kaleds, Thals, and even Cybermen, coming out on top in every fight, except for that one scrap with the Cybermen, but that is understandable. We boosted his Brawling and added Grappling. We also added Submachine Gun. Whether he really could fire one is purely speculative. He did brandish a Kaled version of the Sten with vigor, and as a military officer would have been trained in its use. For fun we assume he had a fair shot at hitting his target if he had been forced to pull the trigger.

For Harry, the biggest omission was Trap Disarmament. He helped the Doctor remove his foot from a land mine in "Genesis of the Daleks". Neutralizing land mines can be as tricky as back surgery – one false move and you will never walk again. A Level V in Trap Disarmament is well deserved.

That rounds out this installment. Sarah and Harry are ready to rescue your Time Lord from Cybermen, Daleks, or whatever nasty your devious Game Master may devise.

## SARAH JANE SMITH

	STR	END	DEX	CHA	MNT	INT
Level	III	III	V	V	IV	V
Score	6	9	15	15	13	15
MAX OP END	18	WOUND HEAL 3	INACT SAVE 12 LEVEL III			
CURR OP END	18	FATIGUE HEAL 3	UNC THRESH 6 LEVEL II			

**Combat Statistics:** AP: 7

Armed Combat - Handgun

- IV

Armed Combat - Rifle

- IV





Unarmed Combat - Brawling	- III	Social Sciences - Law, British	- III
		Social Sciences - Political Science	- III
<b>Skills - Level</b>		Sports - Swimming	- IV
Administration	- V	Streetwise	- IV
Artistic Expression, Journalism	- V	Trivia - 1970s Fashion	- IV
Climbing	- III	Vehicles Operation - Ground	- IV
Leadership	- IV	Vehicles Operation - Water	- IV
Medical Science, General Medicine, Human	- II	Verbal interaction - Bluffing	- IV
Medical Science, Psychology, Human	- III	Verbal interaction - Hagglng	- V
Public Performance	- IV	Verbal interaction - Negotiation/Diplomacy	- V
Security Procedures - Concealment	- V		
Security Procedures - Disguise	- IV	<b>Appearance:</b>	
Security Procedures - Stealth	- V	Height: Average	
Security Procedures - Surveillance	- IV	Build: Average	
Social Sciences - Economics	- II	Looks: Attractive	
Social Sciences - History, Earth	- III	Apparent Age: Young Adult	
		Age: 31	

If using the *Time Lord* RPG: (Stats found on pages 126-127, and 129 of the *Time Lord* RPG)

	STR	CONT	SIZE	WEIGHT	MOVE	KNOW	DET	AWAR
LEVEL	3	4	4	3	3	4	5	4

#### Skills - Level

Cheat Death [Str]	- 2	Law [Know]	- 1
Bargaining [Awar]	- 2	Lockpicking and Safecracking [Con]	- 1
Brawling [Con]	- 2	Marksmanship [Con]	- 3
Con [Awar]	- 2	Piloting [Move]	- 1
Disguise [Awar]	- 2	Resourceful Handbag [Awar]	- 1
Electronics [Know]	- 1	Running [Move]	- 1
Eloquence [Awar]	- 2	Sailing [Move]	- 2
Escapology [Con]	- 1	Serendipity [Awar]	- 1
First Aid [Know]	- 1	Stealth [Con]	- 3
Explosive [Know]	- 1	Striking Appearance [Awar]	- 1
Gambling [Awar]	- 1	Swimming [Move]	- 1
History [Know]	- 1		

If using the *Doctor Who-Adventures in Time and Space* RPG (as a classic series Sarah Jane Smith):

	AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
LEVEL	4	4	3	3	4	2

#### Skills - Level

Athletics	- 2	Knowledge	- 4	Subterfuge	- 4
Convince	- 3	Marksman	- 2	Survival	- 3
Craft	- 1	Medicine	- 2	Technology	- 1
Fighting	- 2	Science	- 1	Transport	- 2

#### Brief Personal History

"We're playing secrets, Tommy, and it's a secret I'm here." This quote from her summed up Sarah Jane



Smith. She started her time on the TARDIS as a feisty, wily journalist who could sneak into the heart of the enemy camp, curl up in a dark corner, and take notes for her latest news article. At first she thought the Doctor was up to no good kidnapping scientists. Once he earned her trust, she stayed with him through thick and thin battling the worst monster the universe had to through at them—Daleks, Cybermen, Ice Warriors, Son-tarans and evil gods like Sutekh the Destroyer. Even when she tired of time traveling she could not bring herself to leave his side. It took a summons from the Time Lords to force the Doctor to take her home.

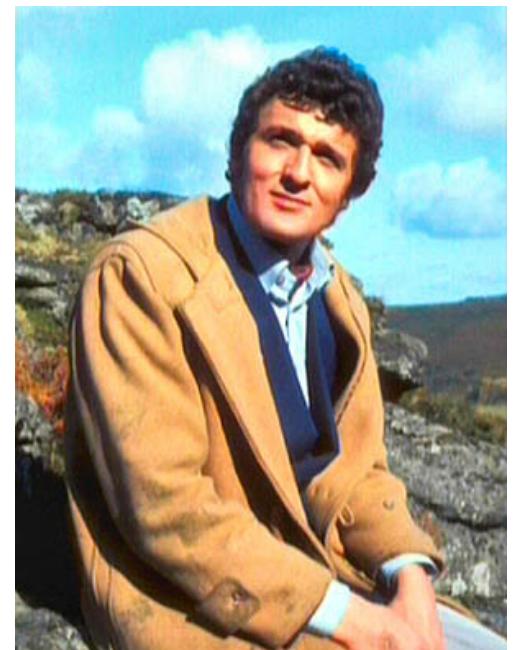
### Personality

She started her adventuring career as a hardcore feminist. Sarah mellowed as her travels exposed her to new cultures and greater dangers than being asked to fetch a cup of tea.

### SURGEON-LIEUTENANT DR. HARRY SULLIVAN M.D.

	STR	END	DEX	CHA	MNT	INT
Level	V	V	IV	IV	V	III
Score	15	18	10	10	15	6

MAX OP	36	WOUND HEAL	12
END		5	LEVEL III
CURR OP	36	FATIGUE HEAL	6
END		5	LEVEL II



### Combat Statistics: AP: 7

Armed Combat - Handgun

Armed Combat - Rifle

Armed Combat - Submachine Gun

Unarmed Combat - Brawling

Unarmed Combat - Grappling

### Skills - Level

Administration

Carousing

Climbing

Life Science - Botany

Life Science - Zoology

Medical Science - General Medicine

Medical Science - Pathology

Medical Science - Psychology

Medical Science - Surgery

Military Science - Small Unit Tactics

Military Science - Trap Disarmament

- IV	Physical Science - Chemistry	- III
- IV	Security Procedures - Disguise	- IV
- III	Security Procedures - Stealth	- III
- V	Security Procedures - Surveillance	- IV
- V	Social Science - History, Earth	- IV
	Social Science - Law, British	- III
	Sports - Boxing	- III
	Sports - Swimming	- III
	Vehicle Operation - Ground	- IV
	Verbal Interaction - Hagglng	- III
	Verbal Interaction - Negotiation/Diplomacy	- III

### Appearance:

Height: Average

Build: Stocky

Looks: Attractive

Apparent Age: Mature Adult

Age: 32



If using the *Time Lord RPG*: (Stats found on pages 107-108, and 110 of the *Time Lord RPG*)

	STR	CONT	SIZE	WEIGHT	MOVE	KNOW	DET	AWAR
LEVEL	5	3	3	4	3	4	4	2

**Skills - Level**

Bargaining [Det]	- 1	Marksmanship [Con]	- 2
Brawling [Con]	- 2	Medicine [Know]	- 3
Cheat Death [Str]	- 2	Running [Move]	- 1
Con [Awar]	- 2	Science [Know]	- 1
Disguise [Det]	- 2	Stealth [Con]	- 1
Driving [Move]	- 2	Striking Appearance [Awar]	- 1
Eloquence [Det]	- 1	Swimming [Move]	- 1
Escapology [Con]	- 1	Thrown Weapons [Con]	- 2
First Aid [Know]	- 2		
History [Know]	- 2	<b>Equipment:</b>	
Law [Know]	- 1	Emergency medical Kit	

If using the *Doctor Who-Adventures in Time and Space RPG*:

	AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
LEVEL	2	3	4	3	4	4

**Skills - Level**

Athletics	- 2	Knowledge	- 4	Subterfuge	- 2
Convince	- 2	Marksman	- 2	Survival	- 3
Craft	- 1	Medicine	- 3	Technology	- 1
Fighting	- 3	Science	- 2	Transport	- 2

**Brief Personal History**

Harry boarded the TARDIS on a dare. He did not believe that natty ol’ blue police box of the Doctor’s could possibly contain a time machine. Once inside he fiddled with the controls and found himself whisked away to the far flung future. Harry proved to be a dependable companion but he took the first opportunity to remain on Earth after helping the Doctor defeat the Zygons.


**Personality**

Harry is a quiet, reliable right-hand man. He rarely loses his cool, even when he is angry.




## EVENT REPORT: MTL SUMMER PICNIC

On June 16th, 2012, the members of the Milwaukee Time Lords held their annual Summer Picnic at Hoyt Park (Picnic Area #2) in Wauwatosa, Wisconsin. The annual event is usually filled with a variety of different games and events that the members participate in.

The day started off bit slow as warm rain kept everyone under the cover of the various tents that were set up. After a two hour delay, the weather cleared up and it was a near perfect day for a picnic. Some members went hit a baseball back and forth while others prepared food on the charcoal grill. Mid-day saw a game of bocce ball played around the site, as well as lawn games such as paddleball. The annual game of "Whoball", a variation of baseball that has special rules that are Whovian related and encourages participation by people at all athletic levels, had to be scrapped due to lack of players (we hope to feature the rules in our fanzine sometime). Lawn and park games made the event an enjoyable and worthwhile get together. 



## EVENT REPORT: MTL JULY 4th FIREWORKS

On July 3rd, a group of members from the Milwaukee Time Lords *Doctor Who* club went to the American Independence Day fireworks at the Milwaukee lakefront. Julie Frey secured an excellent spot early in the day to ensure a good view. A night first filled with a full moon gave way to a wonderful fireworks display. Conversations about gaming and *Doctor Who* filled a night of laughter and fun. Social trips such as this should be a part of every gamer's life. 





## EVENT REPORT: "COGS AND ROSES II" STEAMPUNK PICNIC

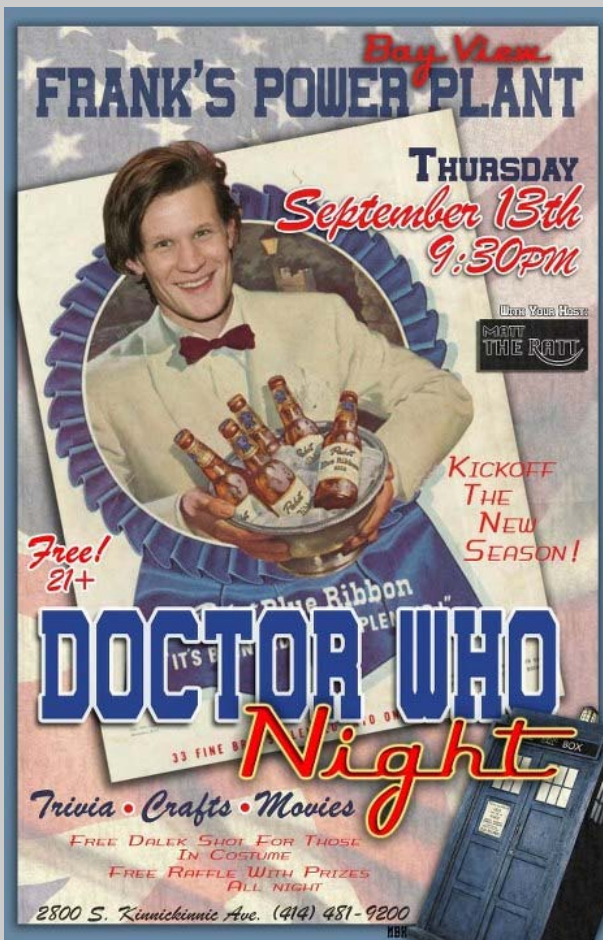
On August 4th, 2012, some members of the DDWRPG staff were invited to the home of Chuck Tritt and Julianne Hunter in Mequon, Wisconsin for their second (annual?) Steampunk picnic which was known as "Cogs and Roses II: A Midsummer Night's Steam". Held in their 1881 Victorian farmhouse, the setting was perfect for this event which encouraged people to dress in Steampunk dress and have a fun social event to share with others. Special games were provided for the event to include a gasket toss game, a hot air balloon piñata, and even an 18 hoop croquet course that was made with special steampunk hoops (often called "wickets" in the USA). Conversations about *Doctor Who*, tabletop gaming, miniatures, the history of game stores in the area, as well as costuming and sci-fi punctuated a great day of socializing and gaming. A top notch event and a special thanks to our hosts.





## EVENT REPORT: DOCTOR WHO NIGHT AT FRANK'S POWER PLANT

On September 13th, 2012, some members of the DDWRPG staff headed out to Frank's Power Plant in Milwaukee, Wisconsin for another "Doctor Who Night" that the tavern was sponsoring. A costume contest, a trivia contest, free prize drawings, Doctor Who on the TV, and even build-your-own TARDIS art and crafts were all part of the fun to be had at the event. A shout out to Trey Korte, Kerri Kazmierski and their gang, who made the night especially fun for us! Socializing and talking *Doctor Who* is always a great way to meet new people and have fun.



## EVENT REPORT: MAGE DOCTOR WHO VIEWINGS



DOCTOR WHO REGULARLY DRAWS ABOUT 25 VIEWERS

As the new series of *Doctor Who* began in September, MAGE, the gaming and sci-fi club at the Milwaukee School of Engineering held viewing nights in the Cudahy Student Center that were open to all students at the university. The show is hugely popular and almost everyone knows the show, and viewing nights regularly drawing in excess of 20 people at each screening. The show is more popular on campus than it was in the 1980s.





# NPC FEATURE: UMAR TANVIR

by Pete Murphy

Beginning with this issue of DDWRPG, we hope to present you with a non-player character (NPC) which can be used in your *Doctor Who* role-playing games. Staff writer Pete Murphy is creating a character that Game Masters or players can use as needed for their own campaigns. These characters might be perfect for new players to use as their own character or can be introduced as needed in a campaign as needed. Along with character stats, we are giving you a basic character background for the character as well as a set of adventure seeds that might be useful for the character as well.

## UMAR TANVIR

	STR	END	DEX	CHA	MNT	INT
Level	V	V	V	V	IV	IV
Score	15	16	15	15	10	10

MAX OP	32	WOUND HEAL	INACT SAVE	12
END		5	LEVEL III	
CURR OP	32	FATIGUE HEAL	UNC THRESH	6
END		5	LEVEL II	



### Combat Statistics: AP: 9

Unarmed Combat - Brawling

Unarmed Combat - Grappling

- V

- V

Sports - Cricket

Sports - Football (Soccer)

Sports - Snooker

Streetwise

Trivia - Cricket History

Vehicles Operation - Bus

Vehicles Operation - Ground

Verbal interaction - Hagglng

- V

- V

- IV

- V

- IV

- VI

- V

- V

### Skills - Level

Carousing

Climbing

Engineering - Electrical

Engineering - Mechanical

Sports - Boxing

- IV

- IV

- IV

- VI

- V

### If using the *Time Lord* RPG:

	STR	CONT	SIZE	WEIGHT	MOVE	KNOW	DET	AWAR
LEVEL	4	4	3	4	4	4	5	3

### Skills - Level

Bargaining [Awar]

Brawling [Con]

Driving [Move]

Electronics [Know]

Engineering [Know]

Fisticuffs [Con]

McGuffin [Know]

Mechanics [Know]

Running [Move]

Sports [Con]

- 2

- 2

- 3

- 2

- 3

- 2

- 2

- 3

- 1

- 2



If using the *Doctor Who-Adventures in Time and Space* RPG:

	AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
LEVEL	3	4	3	4	4	4

**Skills - Level**

Athletics	- 3	Knowledge	- 3	Subterfuge	- 0
Convince	- 3	Marksman	- 0	Survival	- 0
Craft	- 2	Medicine	- 0	Technology	- 2
Fighting	- 2	Science	- 3	Transport	- 3

**Appearance:**

Race:	Human (Earth)
Sex:	Male
Height:	Average
Build:	Stocky
Looks:	Attractive
Apparent Age:	Young Adult
Actual Age:	26



**Recognition Handle:** Has short cropped hair and a swagger about him.

**Brief Personal History**

Umar was born in a British Pakistani family. He was born in Bolton, Lancashire, England. Umar was not very academically minded but never got into real trouble at school. He represented his school in boxing, football (soccer) and was captain of the cricket team. After leaving school he went to College and studied a B-Tec in Mechanics which led to him first working as a mechanic at Bolton Bus Station and then becoming a driver.

He still plays football (Grierson Giants - he is a defensive midfielder and usually wears the number 4 shirt) and cricket (Horwich Cricket Club - he is an all rounder) but stopped boxing once he left school. Umar is often seen wearing a Bolton Wanderers football club jersey or the Pakistan national cricket top.

**Personality**

**Motivations/desires/goals:** Umar is very adventurous and a very sporty individual.

**Manner:** He is a quite caring chap and often put other people before himself. He is confident which sometimes looks as though he is being "cocky".

## STORY SEEDS FOR UMAR TANVIR

**THE LAST PASSENGER:** The war between the Vaxio and the Hefti had lasted seven hundred years. One of the greatest war criminals was the green-skinned Vasp Loffi, a Commander of the Vaxio war fleet. After several years tracking him down the Vaxio seem to have cornered him, but Vasp Loffi escapes but his craft crashes on Earth...

Umar is driving the last bus along Chorley way, someone flags down the bus and gets aboard. The person who has a hooded top throws Umar several fifty pound notes and goes to sit down. Umar sets off, noticing a strange green glow coming off the last passenger. He then slams on the brakes as in front of the bus a blue Police Box (or other TARDIS) is flying through the air hurtling towards the bus...

(NOTE: In this scenario, Umar will be wearing his bus uniform)

**THE BUS STATION INVASION:** Umar drives his small mini into a car parking space in the Bolton Bus depot. He enters and realizes how quiet it is. There is no-one around literally not a sound, next to the drinks machine is a Police



Box - its light flashing.

The Shahari, a time travelling race, have taken everyone who was in the Bus Station out of time and space in their first part of an invasion attempt. Umar meets a group of strangers and gets drawn into the search for the missing patrons.

(NOTE: At the start of this scenario, Umar will have jeans, jacket and his Bolton Wanderers top on)

**RAXICORICOFALLAPATORIUS UNITED:** Umar turns up for his local football team as he is getting changed the new manager introduces himself. As they shake hands Umar notices a little scar on his forehead. On leaving the changing rooms he sees a police box next to the opposition nets.

The Flapareen are a family from Raxacoricofallapatorius who are obsessed with games, sports and betting. The new manager of the Grierson Giants is Don Den Doono Doon Flapareen wants to take the team to the top of the league to win a wager - whatever it takes.

(NOTE: Umar will be wearing his Grierson Giants kit—shin pads and all)

**STRANGERS IN A STRANGE LAND:** Umar's family is awaiting a visit from his aunt and uncle from Pakistan. The family is a bit worried because they have adopted more of the western traditions of the UK, and are concerned a bit about what the visiting family members will think of them. In turn, his family asks Umar to dress more traditional and over compensate during the family's visit.

At the same time, there is a new family moving in next door to Umar's parents. The new family seems a bit awkward and though they appear to be a regular British family. The problem is that once Umar's aunt and uncle arrive the new neighbors, the Franklins, are very awkward and continue to stop by the Tanvir family home asking for help. This causes numerous problems and inter-



UMAR'S FAMILY AWAITING THEIR VISITORS

ruptions over very minor problems (such as the Franklins being unsure where to get water from inside their house—literally not knowing how to run the taps; or wondering where they should put their refuse—in the bins behind the house and then roll them out to the street on garbage collection day). The whole situation should be played for laughs and the awkwardness of the Tanvir family helping this “normal” family out. All this while being judged by the over-critical aunt and uncle who want to uphold the Pakistani traditions and also convince that Tanvir family to return to Pakistan and help with the family business. To top this off, Umar needs to deal with his own mother and father (who are trying to look good to the visiting family members), and his sisters who are tired of putting up a front as a “traditional” family (and could care less about their Pakistani heritage).

If Umar visits the house next door to help the Franklin family, he will see that their home is sparsely furnished and that they are simply starting to settle in. He will also hear the wheezing and groaning sound of an arriving police box (or other TARDIS) in the backyard. Events are strange but after helping out, he will most likely return to his own family's home.

Soon after a number of strange events occur there are other visitors who come knocking on the door. Men claiming to be with the Home Office and quickly showing their identification (which is not real), will ask if anything strange has been seen. It turns out these fake men are actually Foamasi, organized crime hitmen. They are searching for a group of aliens from their home planet that have turned states evidence against the organized crime on their planet, and those Foamasi have been put into witness protection somewhere in this neighborhood.

It should not take Umar too long to figure out the problem at large. These men, clearly not really from the government are looking for the Franklins next door. To complicate matters, Umar's sisters are quick to point out how strange the neighbors are, while his aunt and uncle think that the government has a problem with Pakistani's and that this is a terrorist investigation. Can Umar help the neighbors and their newly arrived friends before the hit men get at the family next door?

(NOTE: Umar will be dressed in a Pakistani-made Nehru suit, but will change out of it as soon as he can.)





## MODULE: "PLASTERED IN PARIS"

*"Plastered in Paris" is a Doctor Who adventure module set on the planet Earth in 1944CE. The TARDIS crew land in France during World War II and have to help the French Resistance in a most unusual manner. This adventure module can be run with either a group featuring the Seventh Doctor and Ace or another group of time travelling players.*



THE TARDIS LANDS NEAR PARIS IN 1944

The TARDIS finds itself landing near some woods in the outskirts of Paris. Characters will most likely not realize when they have landed (16 August 1944). As it turns out the TARDIS crew will soon find themselves surrounded and outnumbered by a group of German soldiers that are led by a Gestapo officer. The officer will begin questioning the group, and threaten them with harm. Mostly he will ask questions about the Maquis (which GMs should not really explain to the players, allowing incorrect allusions to *Star Trek: Voyager* to confuse the players, but which actually refers to the Maquis du Vercors, which was the rural free French resistance group who resisted the German occupation from 1940-1944). GMs should play up the Gestapo officer's cruelty and his willingness to threaten or harm the characters. The Gestapo officer will inform the TARDIS crew that a tortured Maquis informant revealed that there would be a resistance meeting at this location that evening.

### A TURN OF EVENTS

The characters have a chance to try to talk their way out of this problem, but unless they have psychic paper, the Nazis will not be easy to convince. The group is in the wrong place at the wrong time. The characters might be able to fight their way out of the mess, but this is very dangerous and they are greatly outnumbered. Either way, the following turn of events takes place. Just when things

are getting tricky with the cruel Nazi officer, gunshots and submachine gun fire ring out from the woods. A group of French resistance fighters ambush the Nazi soldiers. This ambush is particularly effective and the Nazis will be killed. Believing the TARDIS crew to be resistance fighters that have just been saved, they will be ushered quickly away and taken three miles to a farm, where the group will finally be able to relax and discuss the events at hand. If the TARDIS crew want to return to their ship, the Maquis soldiers will let them know that by now the area by the TARDIS will be crawling with Nazis that are looking for those that killed the Gestapo officer. The crew will be told that they must assist the French in their plan, for things are coming to a head in nearby Paris. The French group explains, that a day earlier, the French metro workers, gendarmerie and police all went on strike, and that was followed by postal workers on this day. The Germans are getting anxious, fearful of the advance of the allies who landed two months earlier in Normandy. Some of the resistance has learned that on the next day the Germans are planning to mine many of Paris' bridges and structures for possible demolition. The resistance has also heard that German General Dietrich von Choltitz has been ordered by Adolf Hitler to raze the city and ensure that it is completely destroyed rather than be liberated. The French resisters explain that they need the TARDIS crew's help to secretly enter the city of Paris and assist the resistance in preventing the destruction of the city.

### ENTERING A STATE OF EUPHORIA

The characters will hopefully agree to assist the French (and a Time Lord with knowledge in history will know that the liberation of Paris in World War II did not result in the city's destruction and is an important part of



the resistance's mission and encourage helping them). The French have a plan to get their group inside the city. They are going to be delivering a large set of kegs into the city. In the barn is a wagon, that is drawn by two horses and has three very large barrels made for wine on them. But two barrels are empty and will be used to smuggle the group into Paris. The wine barrels are labeled as Champagne from the Forest-Fourneaux winery. The leader of the resistance explains that they are able to deliver the wine inside Paris, as the winery belongs to Pierre Tattinger, president of the municipal council in Paris. The plan seems like a solid one and should get the group inside the city. Once there, the Maquis leader explains, they will need to accomplish two tasks: knock out the German communications center, and secondly, try to disarm the explosives that are set at one of the bridges along the Seine River. Just before the mission begins, the group of resistance fighters will learn that the Gestapo has killed a group of 35 Maquis soldiers in a massacre near the waterfall at the Bois de Boulogne park in Paris. This will invigorate the resistance soldiers to move forward with their plan. Hopefully the characters will go along with the plan and soon find themselves inside the wine barrels, which smell heavily from their previous intended use...

### THIS IS HARD TO DO...

But the smell of the champagne that usually fills the barrels becomes an issue for the players whether they intend for it to be or not. Being in close proximity of the heavy smell of alcohol will intoxicate the players due to the amount of time they must spend inside them (2 hours) as they are smuggled, just as if they have been drinking large amounts of the wine. This has the effect of lowering their stats due to exposure to the alcohol. [If playing the FASA game the characters temporarily lose 5 levels between Dexterity, Knowledge and Intuition; in Time Lord the characters lose a total of 8 points of skills between Movement, Knowledge and Awareness; in DWAITs the characters lose a total of 8 points between Awareness, Coordination and Ingenuity; It is the players that choose which skills they lose the levels or points from.] If the GM wants to heighten tension, he can have the wagon stopped and searched by Nazis on the way into Paris. Otherwise, the players will stop near the center of the city, and be released from the wine barrels ready to assist the Maquis. The French resistance fighters will also be affected but not to the same degree that the characters are, as they are acclimated to this method of infiltration.

### ACCOMPLISHING THE MISSIONS

The player characters must still accomplish their missions to assist the French resistance. In the first mission, they must make their way to the German communications station in Paris. Avoiding Nazis, they must infiltrate the communications center (or its large antenna outside) and sabotage it. This can be as simple as pulling wires out or damaging the wires or equipment. But in an intoxicated state this will be much harder to do, especially the sneaking around.

The second mission should be similar with the group avoiding the German and Vichy French patrols to try to get to one of the main bridges across the Seine River to disarm the bomb placed there by the Germans. This bridge will be guarded by a German patrol watching the bridge.

The GM should play these encounters for all the bumbling that could happen. With the characters drunk on fumes, this should be played for its difficulty and total humor as well.

### AFTERMATH

On 17 August 1944, the Germans will begin retreating from Paris. After meeting with both Pierre Tattinger, and Raul Nordling (the Swedish consul-general, who was encourage to broker a deal by the resistance), German General von Choltitz decides to leave Paris intact. On 19 August 1944, Choltitz agrees to a truce to split Paris with the resistance rather than fighting. Paris' resistance begins a true uprising on August 19th, and on August 24th and 25th, the Allies and Charles De-Gaulle enter Paris as a free city once again.



THE ALLIES AND CHARLES DeGAULLE ENTER PARIS



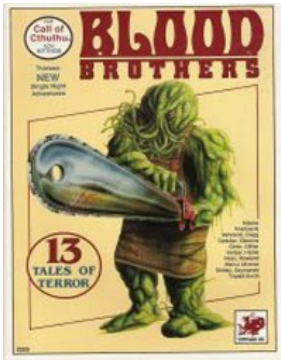
THE NAZI OCCUPIERS FORCED TO SURRENDER

# GAME MASTERING TIPS: MORE MODULES TO FOLD INTO YOUR DOCTOR WHO RPG

by Michel "Siskoid" M. Albert

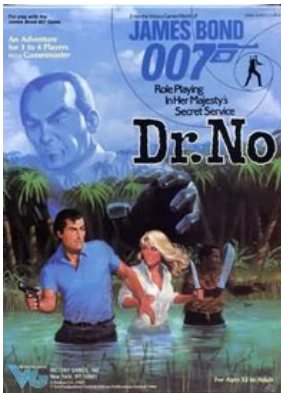
While it is theoretically possible to convert ANY setting or adventure scenario to your *Doctor Who* role-playing needs, some would be a lot more work than others. Filing off super-powers and magic could destroy what makes some adventures interesting in the first place, or leave the characters with little in the way of tools to succeed. In many cases, however, you can update the location to another planet, a much farther future, or play the Clarke card that any sufficiently advanced technology will look like magic. I have done a LOT of converting from one system/setting to another over the decades for two distinct reasons: 1) There was a time in my life when I bought far more RPG material than I could ever hope to run, and 2) I've run games that had little to no published adventures for the longest time. Conversion means I can make the most of my RPG collection, plain and simple.

The *Doctor Who* RPG (in any of its three incarnations) provides the unique opportunity for players to visit any time period and location, so those scenarios on your shelf or pdf folder could find a home there even if you're not currently playing *MegaTraveller*, *Dark Conspiracy* or *Warhammer*. Inspired by the lengthy list of adventures worthy of Whovian conversion in the second issue of *Diary of the Doctor Who RPGs*, I've built a new list. Please enjoy this sequel to a classic Diary article!



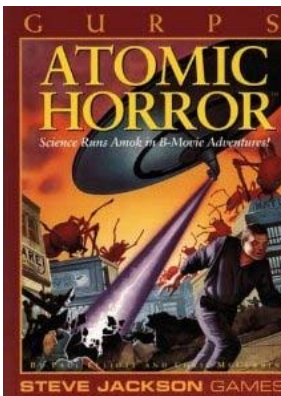
## Blood Brothers 1 and 2 (Call of Cthulhu, 1990 and 1992)

A pair of non-Mythos books, between them they feature 22 scenarios based on different horror movie tropes, everything from the traditional zombies, vampires and evil dolls to the wacky, like luchadore pictures, cursed guns and my favorite, Ancient Midget Nazi Shamans. *Doctor Who* has a strong tradition of poaching Hammer Horror films and the like, so you will feel like you are gaming in the Hinchcliffe/Holmes era. I have adapted many of these over the years, it was reasonably easy to do so, and each can be run in a single session/episode.



## Dr. No (James Bond 007, 1984)

While the original article recommended a *Top Secret* adventure, I think the *James Bond 007* RPG is much closer to what *Doctor Who* is like, and the scenarios that involve a mad scientist (like Dr. No) seem perfect for gamers who want to recreate the UNIT era. *James Bond 007's* adventures all come in a slim box filled with full-color hand-outs and are just gorgeous products well worth looking for. And do not worry about their being based on famous movies, Victory Games were very good about making changes to confound the players while keeping the general idea behind the exciting set pieces. Once you throw your Whovian filter on it (changing names and so on), they might not even realize what they're playing.



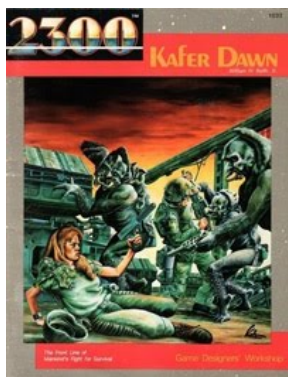
## GURPS Almost Anything

The 3rd edition collection, spanning more than a hundred books, could be your own-stop-shop to Whovian gaming. There are dozens of books about historical settings, dozens more based on science fiction settings, and an important focus on different types of horror as well. Each setting book has adventure hooks aplenty, and since all the books are related, each gives adventure seeds full of crossover potential. And in *Doctor Who*, you want an easy in to stick your peanut butter (alien monsters) into my chocolate (Boxer Rebellion era China). Genre/setting books of particular interest to Whovians include a number of Time Travel and Parallel Earth books, Atomic Horror (B-movie mayhem), Cliffhangers (duh!), Warehouse 23 (think *Warehouse 13* before that was a thing), and bestiaries like *Monsters and Creatures of the Night* (I've taken some of the crazier ones and built whole episodes around them).

*GURPS* can take you anywhere in history from the time of the dinosaurs to far-ranging futures, and those futures include whatever's to your taste, from Cyberpunk to Transhumanism to straight space

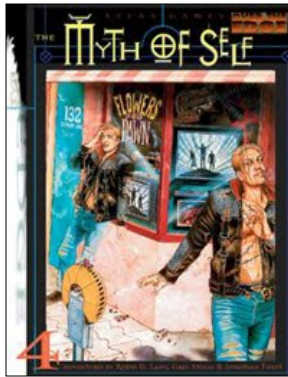


opera to postapocalyptic. A huge resource.



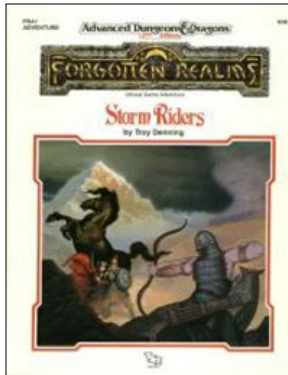
### **Kafer Dawn (2300 A.D., 1987)**

In 2300 A.D., humanity is in a bitter war with the Kafers, a race of bloodthirsty aliens that could be transplanted into the Whoniverse and become as big as the Cybermen or Ice Warriors. Just figuring out their culture, strengths and weaknesses could be an adventure in itself. Are they intelligent tacticians, or brutish monsters? How can they be both? Kafer Dawn is a mini-campaign with four scenarios about defending a colony from these creatures, which could be condensed into a two-parter, or a place where the TARDIS keeps bringing the characters to deal over and over again with the Kafer threat.



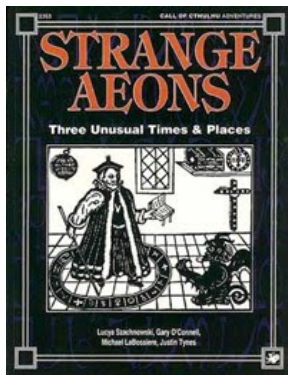
### **The Myth of Self (Over the Edge, 1995)**

An insect group mind. Divine rapture overtaking a city. The Doppelganger Plague. A subculture of personality-switchers. Four scenarios that explore threats to one's identity, one of *Doctor Who*'s core themes. *Over the Edge* stories can be taken out of the fictional island of Al Amarja and transplanted almost anywhere on Earth (i.e. London or Cardiff) and beyond, to create some really groovy *Doctor Who* adventures, dark and disturbing, eccentric and thoughtful. Look at other *Over the Edge* products for more mad science, weird characters, parasitic aliens, postmodern conspiracies and odd magics.



### **Storm Riders (AD&D, 1990)**

Though you'll of course have to take out the more obvious magic, *Doctor Who* has dabbled in Buddhist mysticism in the past and can again. This module explores a Tibetan-like culture in the Forgotten Realms which can easily pass itself off as Ancient Tibet and still work. Enslaved in the opening chapter, the PCs will get a chance to regain their freedom (and their TARDIS) by escorting a spoiled princess and a sacred horse to stop a war with a neighboring kingdom as Mongol warriors try to stop them. The richness of cultural texture is what makes this one interesting, and the climax does dip into the kind of mysticism *Doctor Who* has done in the past. What's a TARDIS if not a zen construct? (The series two sequels, "Black Courser" and "Blood Charge", explore fantasy versions of India and China, if you care to stay longer.)



### **Strange Aeons (Call of Cthulhu, 1995)**

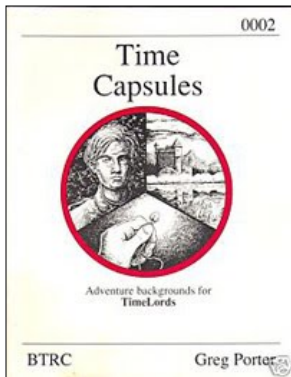
Three Mythos scenarios in different times and places, you could easily tap into the Whoniverse's connection with Lovecraftian gods and monsters to make them your own. The best of the three is "King of Shreds" and "Patches", which includes a meeting with Shakespeare in Elizabethan London. "Blood Moon" takes place - where else? - on the moon, with base personnel are going insane and trying to free SOMETHING from the satellite's core. The weakest is "The Garden of Earthly Delights", but it's still full of worthy ideas like the Spanish Inquisition, a giant fly invasion, and events that inspire Bosch's famous painting of that name (a personal favorite). The only difference between CoC and Who scenarios is that the latter end with the heroes WINNING and probably banishing the Great Old Ones back to the depths of irreality.



### **Tales from the Ether (Space 1889, 1989)**

Sure, the solar system was not a steampunk paradise in the 1880s, but *Space 1889* scenarios can be readily adapted to a far future with ether ships, rampant colonialism, and habitable planets with the necessary climes. Tales from the Ether is one place to start, with stories involving Mercury's hot/cold border, diplomacy between rival colonies on Venus, the subterranean rivers of Luna, a space station in danger, and a sewer beast on Mars. Staging them else-

where and elsewhere removes the need for a lot of suspension of disbelief about breathable atmospheres and such. Maybe 1889 Mars can be the much more ancient Mars of the Ice Warriors.



### Time Capsules (TimeLords, 1990)

BTRC's *TimeLords* sounds like a *Doctor Who* game, even if it is not. Though its adventure collection *Time Capsules* (and there's a sequel if you can find it) has a couple of "Time Cops"-type scenarios, the other 14 basically build on the game's "lost in time and space" premise, and could be used as your own campaign's thru-line. Each destination is explored in 1 to 4 pages, and runs the gamut from straight environmental survival to historicals, and to cyberpunk and satirical futures. You may want to add some Whovian monsters here and there, or just play it as is, Hartnell-style.



### Time Master Almost Anything

For the GM who does not mind doing a little more work, or indeed, for any Time Agency series, *Time Master* has a number of solid scenarios about threats to the timeline. The Demoreans from a parallel future trying to make their world happen instead of ours could be used as a recurring foe, or in more TARDIS-related series, be replaced by known temporal interlopers like the Daleks or the Master. Some of these do tend to be rather complicated and involve multiple jumps to stop attacks on linked events across time. I have only played "Clash of Kings", and while it was a fun visit to different parts of the Arthurian legend, it did make the players' heads reel at times. I might also suggest "The Cleopatra Gambit" (Ancient Rome), "The Assassin's Queen" (Thugees in India), and "Temples of Blood" (protect Cortez!).

Some *Time Master* adventures fly off into parallel worlds where magic and myth are possible and real, but that would not stop a *Doctor Who* GM.

Give this assignment to any GM with a large enough collection, and you will get an entirely different result. The world of RPGs is your oyster, make sure to harvest all the pearls you can!



## LOOKING FOR AN ON-LINE DOCTOR WHO GAME? TRY PHOENIX ROLEPLAYING!

Some *Doctor Who* gamers may be looking for a game that they can participate in on-line, and we have learned of a game that players can join. The moderator known as "Silent Hunter" describes the current campaign as "very much a new series kind of show, with the sparkling dialogue and fast pace of the Davies/Moffat eras – this also means this is post-Time War. Romana VI is basically a young woman in the body of a 30-something woman and I'm playing her as a highly intelligent "Valley Girl" whose cunning is disguised under her fashion obsession. We've also got an alien scientist and a paparazzo who fancies Romana." The game itself is a forum-style "play by post" game that continues as people respond on the on-line forum. The game can fit comfortably three or more new players, but if the number grows a spin-off campaign would be considered. The main rules for involvement are that there is an AWOL limit of ten days and canon individuals (such as the Doctor or Amy) and Time Lords are prohibited.

Phoenix Roleplaying is a multi-genre RPing site with about 30 sims; of which "Silent Hunter" currently helms seven. If one is interested one can contact "Silent Hunter" at: [gc@phoenix.reide96.com](mailto:gc@phoenix.reide96.com) or one can go directly to the game's main site located at:

<http://phoenix.reide96.com/viewforum.php?id=41>

This might just be the on-line *Doctor Who* RPG game you are looking for. Give it a try!





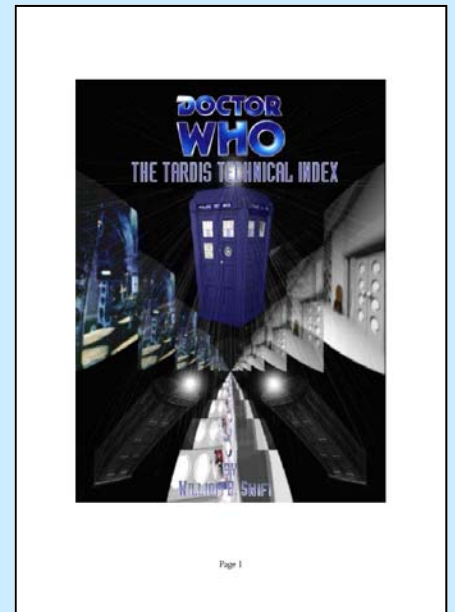
## THE TARDIS TECHNICAL INDEX

Contributor William B. Smith dropped DDWRPG a line to let us know about his awesome role-playing game resource that he recently finished. His “TARDIS Technical Index” is a look at everyone’s favorite time machine and all of its properties, controls and unique features.

The manual itself covers nearly every feature of a TARDIS that a Game Master or player may want to use. The index is an amazing undertaking coming in at 240 pages! It is nicely illustrated with examples and photos as well. One of our very favorite features is that the information that is given is color coded so that GMs can decide which information is canonical and which is not. For example all the black text is from canonical TV sources. Blue text is information found in novels or audio adventures, while green text is from licensed reference sources such as *The Doctor Who Technical Manual*, *Doctor Who Magazine*, or the role-playing games. Lastly, red text is from unofficial sources such as the *Faction Paradox* series, behind the scenes interviews or fan beliefs. This color coded guide is so useful at determining the validity that for this alone we recommend the guide.

This really is one of the great resources out there, and to say it is “fan-made” does this effort a disservice. It is a worthwhile resource for any game. While this not an official review of the index, we want to strongly suggest that any of our readers devoted to *Doctor Who* role-playing at least give this a look. And best of all is that this offering is FREE and downloadable by anyone who is interested. Take our suggestion, and give it a look. It can be downloaded from:

<https://www.dropbox.com/s/bbckqmtbrwbktp/Tardis%20Technical%20Index.pdf>



COVER OF THE TARDIS  
TECHNICAL INDEX

## AWESOME DICE BAGS

Recently we were made aware of these great dice bags that are now available from the Canadian company Dragon Chow Dice Bags. One of their cool style of dice bags features a “British Blue Police Box”. Each dice bag that the company produces is handmade and ours was even personalized with a hand written note thanking us for our order. On top of that, it came with a free 20-sided die that we did not expect. Many cool sci-fi and gaming related styles are available, but obviously the TARDIS-inspired design is our favorite. This dice bag sells for the very reasonable price of \$13 but watch for the item as they sell out quick! Order yours from:

<http://www.dragonchow.com/zencart/>







## THRILLER THEATER ON THE FESTIVAL CIRCUIT

In Issue #4 of our DDWRPG fanzine we reported on the filming of an independent feature film that starred Sophie Aldred, the actress who played Ace in *Doctor Who*. The movie was written and acted in by some of the DDWRPG staff. The finished film, *Thriller Theater!*, was recently selected as an official selection in both the GenCon Independent Film Festival as well as the Chicon 7 Independent Film Festival (the film event that was part of the 70th World Science Fiction Convention). Gamers find more than just RPGs as a way to express their creativity and interests. 🎮



## XUE WHO by Jeff Miller





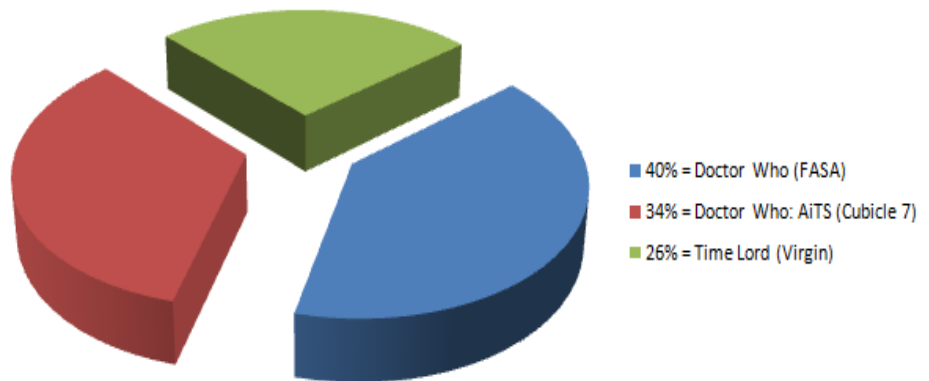
## GAMER POLL: BEST DOCTOR WHO RPG

We took our poll online to the Gallifrey Base forum and surveyed the readers by asking them “What is the best Doctor Who RPG?” and we were a bit surprised at the answer. Coming in first place with 40% of the votes was the FASA *Doctor Who* RPG which was first released in 1985. It is quite possible that because the game has been around the longest that it has the most fans and is the game that many gamers are most familiar with. Coming in second in the poll was the Cubicle 7 *Doctor Who—Adventures in Time and Space* RPG which debuted in 2009. DWAITS captured 34% of the vote (17 of the 50 respondents) showing that this new role-playing game has become popular very quickly and already in two and a half years has a strong devoted following. Last in the pack, but hardly least, was the Virgin Publishing offering *Time Lord*, a role-playing game in the Whoniverse that was first released in 1991. *Time Lord* captured 26% of the vote (13 of 50 respondents) showing that interest in this role-playing game has not faded in the last 21 years since its release.

For our fanzine, this poll shows that interest in all three of the officially released *Doctor Who* role-playing games is still strong and it has reinforced our desire to support all three in our content. As the FASA *Doctor Who* RPG came out on top of this poll, it was one of the factors in our deciding to do this current “FASA Special” issue of the DDWRPG fanzine. We honestly did not expect these results in the poll, and lead for “favorite” game changed a few times as the poll continued. Personally we enjoy them all!



### Best Doctor Who RPG



Sample size: 50 respondents



by: Zepo



THE CYBERMEN  
WILL NEVER INVADE  
EARTH SO LONG AS  
THERE ARE  
OLYMPICS!



# DDW DW RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES



## NEXT ISSUE:

MORE ADVENTURE MODULES - GAME MASTER TIPS  
DOCTOR WHO CARD GAME REVIEW  
NOT ALL WHO WANDER ARE LOST NOMADS ARTICLE

and More....

Send your contributions, articles, comments and correspondence to:  
[seidler@msoe.edu](mailto:seidler@msoe.edu)